

**OLYMPUS 17MM F/1.8
LENS ARRIVES EARLY**



**RESTORING NEGATIVES
DIGITAL TECHNIQUES**

Saturday 1 December 2012

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

THE OM-D but cheaper!

The Olympus
Pen E-PL5:
OM-D sensor,
smaller body

PAGE 51



6-PAGE
AP TEST

ON TEST



PAGE 61

PURE LUXURY – XF1

The extremely sleek, slim and
stylish **Fuji X-series** compact



PAGE 35

EXPERT GUIDE

HOW TO: CYANOTYPES

Digital and traditional methods

MAKING JOINERS WITH VINTAGE CAMERAS

TECHNIQUE



Fun and
creative
things to do
with old and
odd cameras

PAGE 23

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Contents

Amateur Photographer For everyone who loves photography

IN MY next life, I'm going to take up drawing. Pencils wear out eventually, but even a really good one costs less than a fiver. And they never need upgrading while they've still got lead in them. I don't know how much I've spent on photographic equipment over the past 27 years and I'm not about to add it up, either.

Photography is an expensive hobby, and the constant drive of technology that increases pixel counts and delivers faster, more corrected lenses induces us to part with our pennies on an ever-more regular basis. Technical quality is, of course, important, and for critical jobs imperative, but when you are shooting for fun and all that rides on the

press of a button is that you are enjoying it, there's more than the latest kit that will fulfil your needs.

I love Tony Kemplen's quest to buy and use the rejects of generations passed (see pages 23-26). These cameras, once treasured and costly, are now cast aside for newer and shinier models. But cameras never get worse with age, just less relevant. Kemplen proves that you don't have to be a millionaire to collect cameras, or even get more than £10 a week pocket money to really enjoy photography.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Cornel Lucas dies at the age of 92; Olympus 17mm 'street photography' lens to go on sale in December; Rookie scoops RNLI crown; Photographers banned from cricket matches; Spanish photographer wins Taylor Wessing Photographic Portrait Prize

11 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

As part of his 52 cameras in 52 weeks project, Tony Kemplen tries out the 127-format Purma Special – a design classic with 1930s Art Deco styling that was bought at a car-boot sale in the 1980s

TECHNIQUE

16 PHOTO INSIGHT

David Ward explains how he took his image of a melted iceberg, and how the choice between landscape and portrait format can make all the difference to a photograph

20 RETOUCHER'S GUIDE

In his step-by-step guide, Martin Evening describes how to restore a photograph that has been damaged by damp to something more like its original condition

23 CREATIVE COLLAGES

Tony Kemplen on how he produces his exciting and often unpredictable multi-camera joiner images using a range of vintage film models

P51

The 16.1-million-pixel Olympus Pen E-PL5 tested



TESTS & TECHNICAL

49 TESTBENCH

Frio universal hotshoe mount and Vanguard Quovio 41 shoulder bag

51 OLYMPUS PEN E-PL5

Built around the same 16.1-million-pixel sensor as the Olympus OM-D, the diminutive Pen E-PL5 should offer excellent image quality. Richard Sibley puts it to the test

61 FUJIFILM XF1

The pocket-sized XF1 is the slimmest and sleekest Fujifilm X-series camera so far, and uses the same 12-million-pixel CMOS sensor as its bigger brother, the X10. Tim Coleman tries it out

64 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

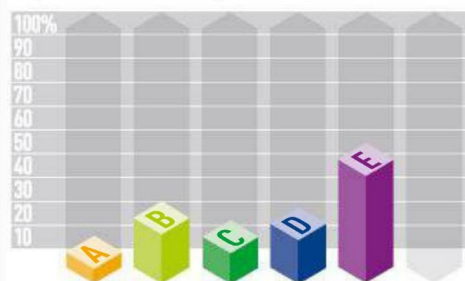
14 LETTERS

AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 10 NOVEMBER WE ASKED...

Do you use fixed-focal-length or zoom lenses?



YOU ANSWERED...

A Fixed only	6%
B Zooms only	20%
C Both equally	12%
D Both, but more often a fixed lens	18%
E Both, but more often a zoom	44%

THIS WEEK WE ASK...

Can you see the attraction of using a £15 Olympus Trip 35?

VOTE ONLINE www.amateurphotographer.co.uk

15 BACKCHAT

AP reader Tom Turnbull is infuriated with Nikon's decision to ban film from its annual photo contest

28 READER SPOTLIGHT

Another selection of superb reader images

45 APPRAISAL

Words of wisdom and constructive advice

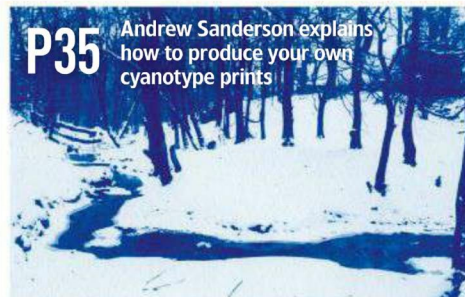
FEATURES

35 AP EXPERT GUIDE TO... CYANOTYPE PRINTS

In the first of a new series looking at alternative printing processes, Andrew Sanderson explains the method behind the classic cyanotype technique

40 ICONS OF PHOTOGRAPHY

Terence Donovan's creativity and charisma made him one of the most successful photographers of his generation, writes David Clark



P35

Andrew Sanderson explains how to produce your own cyanotype prints

© ANDREW SANDERSON

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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• Pioneer of movie portraiture • 'Master' of 12x10 format

MOVIE PHOTOGRAPHER CORNEL LUCAS DIES AGED 92



One of Cornel's 1948 portraits of Marlene Dietrich

PHOTOGRAPHER Cornel Lucas, credited as one of the pioneers of movie portraiture in the 1940s and '50s, has died aged 92.

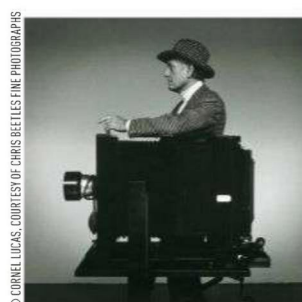
The London-born photographer first made his name through a portrait session with actress Marlene Dietrich (see left).

Other famous names in Cornel's star-studded portfolio include Brigitte Bardot, Katharine Hepburn and David Niven.

Describing the Dietrich assignment, London's Chris Beetles gallery – which staged an exhibition of Cornel's photographs last year – said: 'After a nervous start to the photo shoot, it ended well when Marlene famously said to him, "Join the club, Mr Lucas."'

'He was not sure what she meant at the time but, soon after, the commissions started flooding in and Lucas became the photographer of choice for the British Film Industry.'

Cornel studied photography at Westminster University and went on to work at the RAF's school of photography in Farnborough, Hampshire,



Cornel was the film industry's 'photographer of choice'

during the Second World War.

He started his career as a portrait photographer at Denham Studios in 1945, having been introduced to the movie industry by his brother, who worked at a film-processing lab.

The Rank Organisation suggested he set up a specially equipped studio at Pinewood. It featured a swimming pool with a mirror, allowing Cornel to add a Hollywood feel to his images.

'He was the master of the 12x10 large-format plate camera, but also of light and shade,' adds Chris Beetles on its website. 'It is prevalent throughout his work, creating stunning, rich portraits that are full of life and luminosity.'

The photographer, who died on 8 November, turned freelance in 1959.

SNAP SHOTS

● Sigma has confirmed that its 35mm f/1.4 DG HSM lens will carry a UK price of £799.99. Canon and Sigma-fit versions are due to go on sale in late November, with Nikon, with Sony and Pentax fits to follow soon after, according to Sigma UK. The lens, which has 13 elements in 11 groups and was announced at photokina, incorporates a Hyper Sonic Motor (HSM) and includes full-time manual focus override via the focusing ring.

● A Cambridgeshire photographer has won the £1,000 top prize in the 2012 photo competition organised by National Historic Ships UK. Ian Kippax from Ely beat more than 450 other entries in the contest and was presented with his award by HRH The Princess Royal in a ceremony held on HMS *Belfast*. Hannah Davies, 15, scooped Young Photographer of the Year.

OLYMPUS DEBUTS 17MM F/1.8 LENS AHEAD OF PLAN

OLYMPUS has confirmed that its 17mm f/1.8 micro four thirds lens will go on sale in December, which is earlier than the company had predicted.

The M Zuiko Digital 17mm f/1.8 will carry a UK price of £449.99.

Billed as lightweight and compact, the lens incorporates a Snapshot Focus mechanism that allows the focusing point to be moved to a specific distance by sliding the focusing ring.

'Rotating the ring changes the focal distance within the range shown on the lens cylinder, which also features a depth of scale,' adds the firm.

The lens surfaces have been treated with a Zuiko Extra-Low Reflection Optical coating to help eliminate flare and ghosting.

Development of the 17mm f/1.8 was announced in September. At the time, the lens was not expected to go on sale until early 2013.



Do you have a story?

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A week of photographic opportunity

PHOTO DIARY

Wednesday 28 November

EXHIBITION

Azerbaijan Through the Lens, until 1 December at La Galleria Pall Mall, London SW1Y 4UY. Tel: 0207 930 8069. Visit www.lagalleria.org.

EXHIBITION

Short Stories, until 2 December at Forman's Smokehouse Gallery, London E3 2NT. Visit smokehousegallery.org.



© ASIM TALIBOR

Thursday 29 November

EXHIBITION Everyday Selves, by four photographers, until 21 December at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Brown Sugar on Main Street ('unseen' images of The Rolling Stones), until 26 January 2013 at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com.



© JITKA HANZLOVA

Friday 30 November

EXHIBITION Retrospective by Czech-born photographer Jitka Hanzlová, until 3 February 2013 at Scottish National Portrait Gallery, Edinburgh EH2 1JD. Tel: 0131 624 6200. Visit www.nationalgalleries.org. **DON'T MISS** St Andrews' Day 2012 celebrations throughout Scotland. For details visit www.scotland.org/culture/festivals/st-andrews-day/.

Saturday 1 December

DON'T MISS Hug a Husky (11am-3pm) at Montacute House, Montacute Somerset TA15 6XP. Tel: 01935 823 289. Visit www.nationaltrust.org.uk. **EXHIBITION** Other Spaces by Jo Longhurst, until 26 January 2013 at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

Sunday 2 December

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** Cardiff After Dark by Maciej Dakowicz, last day at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Monday 3 December

EXHIBITION Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk. **EXHIBITION** Art of Arrangement: Photography and the Still Life Tradition, until 10 February 2013 at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Tuesday 4 December **LATEST AP ON SALE**

EXHIBITION Svalbard – The Land of the Polar Bear by Henry White-Smith, until 15 December at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

EXHIBITION Women in Focus by Dorothy Bohm, until 17 February 2013 at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Contest first-timer grabs honours

ROOKIE SCOOPS RNLI CROWN

A LIFEBOAT crew volunteer who had never entered a photographic competition has walked away with this year's RNLI Photographer of the Year title.

An image of lifeboat crew members' kit, by Neville Murphy, was voted the best of 12 shortlisted entries via a public vote.

Neville, who lives in Dunmore East, Ireland, said: 'I'm new to photography and this was the first competition I have entered,

so, as you can imagine, I'm very pleased.'

The runner-up was inshore lifeboat crew member Paul Collins from Abersoch in Gwynedd, while Jake Clifford, an RNLI lifeguard supervisor for Weymouth and West Dorset, came third.

Competition entries were submitted by volunteer crews and lifeguards from the UK and Ireland. This was the first time that voting had been open to the public.



© NEVILLE MURPHY

OUTRAGE AS PHOTOGRAPHERS LOCKED OUT OF INDIA CRICKET

INDIAN cricket bosses have banned some press photo agencies from covering the England Test match series against India.

The Board of Control for Cricket in India (BCCI) is concerned that press photography will be used for non-editorial, advertising purposes afterwards.

Getty Images and Action Images are among the agencies barred from attending the Test match series, the first of which began in Ahmedabad on 15 November.

The Indian cricket board insists that only its own pictures – available on the BCCI website – can be distributed by these agencies.

The News Media Coalition (NMC), an organisation that campaigns for press freedom, blasted the move as deplorable and warned it will hamper photos available to the public worldwide.

NMC executive director Andrew Moger said: 'In our view, the BCCI's move will hit fans and cricket sponsors alike. The BCCI has offered to make its own photographs available, but this is no substitute for independent and objective press photography.'

The Press Association (PA) has come

out in support of the banned agencies by boycotting its own photo coverage.

A PA spokesperson said: 'As part of the News Media Coalition, and our supporting efforts to lift this threat to media freedom, the Press Association has taken the decision not to distribute images from the tour.'

'Representations continue to be made to the cricket authorities in India to resolve this matter.'

In a statement, Getty Images told AP it was seeking a 'swift solution' and was in 'active dialogue' with relevant parties.

'As one of the world's largest photo agencies, we are incredibly dismayed that an attempt has been made by the BCCI to discriminate between editorial photo coverage and [other] photo and text coverage of the tour.'

In a statement issued to news outlets, BCCI media manager Devendra Prabhudesai said: 'The BCCI has a policy not to accredit photo syndication services like Getty Images and other similar foreign and domestic agencies.'

'We have no such problems with AFP, AP or Reuters since their text and photo service is for editorial use only.'

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Faster, cheaper way to resolve legal disputes

RIGHTS BOOST TO OPEN ONLINE 'FLOODGATES'



COPYRIGHT law breakers, including those who regard online photos as easy prey, face a potential flood of lawsuits from photographers now equipped with an easier and cheaper legal process.

Intellectual property disputes can now be resolved using the 'small-claims track' in the Patents County Court (PCC), following a Government announcement of a 'simpler and easier' system in October.

Photographers can pursue damages for breach of copyright, for up to £5,000, without even appointing a solicitor, unlike before where they may have been put off by a potentially long, and expensive, legal fight.

Furthermore, the damages limit may rise to £10,000 under Ministry of Justice proposals, possibly as early as next year.

Crucially, under the new system, photographers can avoid the prospect of a lengthy court battle and the fear of having to pay the legal fees of the successful party if they lose.

A guide published by the HM Courts & Tribunal Service confirms: 'The general principle that the unsuccessful party will pay the legal costs of the successful party does not apply on the small-claims track.'

Legal fees are capped at £260, although the losing party would be required to make a payment of £90 per day for the loss of earnings of each party, or witness, attending any hearing.

They would also have to pay a small-claims fee of up to £120, according to the Royal

Courts of Justice, although this can be as little as £50 for a claim of £300-£500.

The case would not require a court hearing if a judge deems that the entire matter can be dealt with on paper.

People who pluck photos from the internet without permission could face a barrage of lawsuits over coming months, say legal experts.

Photo rights lawyer Charles Swan, from solicitors Swan Turton, expects photographers to be the biggest winners in an internet age in which, he says, 80-90% of copyright infringement is online.

Although he knows of only two current cases, Swan believes it is only a matter of time before photographers become aware of this 'very useful facility', where previously it was 'not economical' to pursue damages through a lawyer.

'I think there are going to be far more [cases] soon, once it catches on,' Swan tells AP.

'It's good news for photographers... It's do-it-yourself justice.'



'The whole idea is that you don't need a lawyer to represent you in court.'

It will effectively allow photographers to boost their earnings, by receiving the fees they are due.

'I think it will have an effect on the [photo] industry in general. People who regularly infringe copyright will get the message.'

Edinburgh law firm Shepherd & Wedderburn says the small-claims option may encourage people to take legal action where, before, they may not have done.

'If an individual can bring a claim for copyright infringement with little risk of costs, this may open the floodgates,' says the firm on its website.

Although the PCC deals with cases in England and Wales, the system may have a wider reach.

'Given the UK and EU-wide nature of intellectual property rights, the new procedure will be of relevance to Scottish businesses also,' claims Shepherd & Wedderburn.

The Bureau of Freelance Photographers (BFP) was quick to welcome the move.

The BFP points out that, previously, photographers faced a long wait when pursuing civil actions through their local county court - 'before eventually coming before a judge who often has little or no experience of copyright issues'.

In its November *Market Newsletter*, the organisation added: 'The new procedure is intended to be user-friendly, with hearings in a judge's chambers rather than a courtroom.'

'Decisions can also be made on written documents alone or even following a telephone hearing...'

'It has been too easy for infringers to calculate that a copyright owner would be reluctant to pursue a case where the cost of enforcement might be greater than the value of the claim.'

For more details visit www.justice.gov.uk.

SPANIARD WINS PORTRAIT PRIZE

LONDON-based photographer Jordi Ruiz Cirera has won the £12,000 Taylor Wessing Photographic Portrait Prize 2012.

Cirera, a documentary photographer from Barcelona, Spain, who studied photography in the UK, beat more than 5,000 other entries to take this year's title.

His winning portrait (pictured) was captured in Bolivia and depicts a 26-year-old woman 'who was reluctant to sit for the camera'.

The 28-year-old shot the image as part of a long-term project to document the daily life of a religious community, 'one that forbids images', said organisers.

Cirera said: 'It was a really difficult project. They were willing to host me in their homes, but they weren't willing to be pictured.'

'I stayed there for a month, living with different families, then returned a year later. That's when most of my pictures were taken.'

The contest is sponsored by law firm Taylor Wessing.



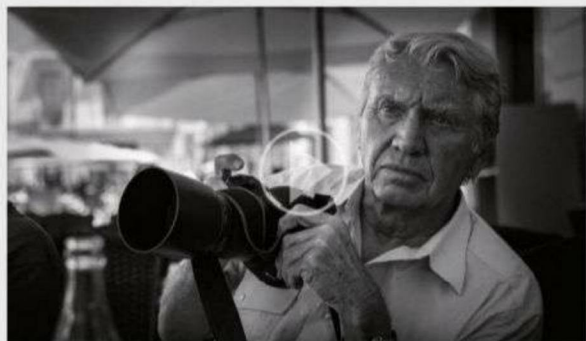
Cirera's winning shot of a 26-year-old woman taken in Bolivia

© JORDI RUIZ CIRERA



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DON MCCULLIN - SEEKING THE LIGHT



Legend speaks to Canon Europe DON MCCULLIN: I'M NOT GOOD AT TECHNICAL

AWARD-WINNING

photojournalist Don McCullin admits he is 'not good at technical', as he makes his first foray into digital photography in a video posted on Canon's website (pictured above).

'Here am I, at nearly 77, about to embark on a totally new technical journey,' the famed war photographer tells Canon Europe.

McCullin, who says he has printed all his own pictures in a career spanning more than 50 years, is seen using a Canon EOS 5D Mark III in the South of France, under guidance from documentary wedding photographer Jeff Ascough.

'I'm not good at technical things - I have my limits, but I'm

willing to learn,' McCullin adds in the 27-minute video, called *Seeking the Light*.

To view the video, visit cpn.canon-europe.com/content/Don_McCullin.do.

Meanwhile, McCullin is due to appear on Sky Arts next month, in a television interview with Sir Michael Parkinson.

A spokesman for Sky Arts said: 'Talking through some of his most iconic works to date, the photographer opens up to Sir Michael about capturing images in war zones, and the physical and psychological strain he's suffered for his art.'

The interview, which is due to be broadcast on 4 December, is part of a series called *Parkinson: Masterclass*.

KODAK STRIKES LOAN DEAL FOR £500M

EASTMAN Kodak has struck a \$793 million (£500m) deal with lenders that could see it escape bankruptcy next year, according to a Reuters news agency report, since confirmed to AP.

Kodak is set to be bailed out in the form of fresh loans from JP Morgan Chase & Co, GSO Capital Partners, UBS and Centerbridge Partners.

However, the deal hinges on whether Kodak can raise at least \$500m by selling its patent portfolio. The agreement also needs to win approval from the US bankruptcy court.

Eastman Kodak filed for

bankruptcy protection in the US in January.

The firm has since announced its exit from the camera market and plans to sell off its traditional film and photographic paper businesses.

In September, Kodak announced plans to stop selling consumer inkjet printers.



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André Georgi | Senior Designer at AUDI | Munich



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1) For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

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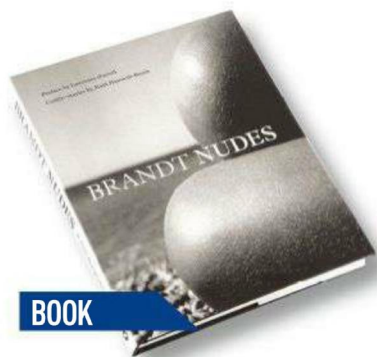
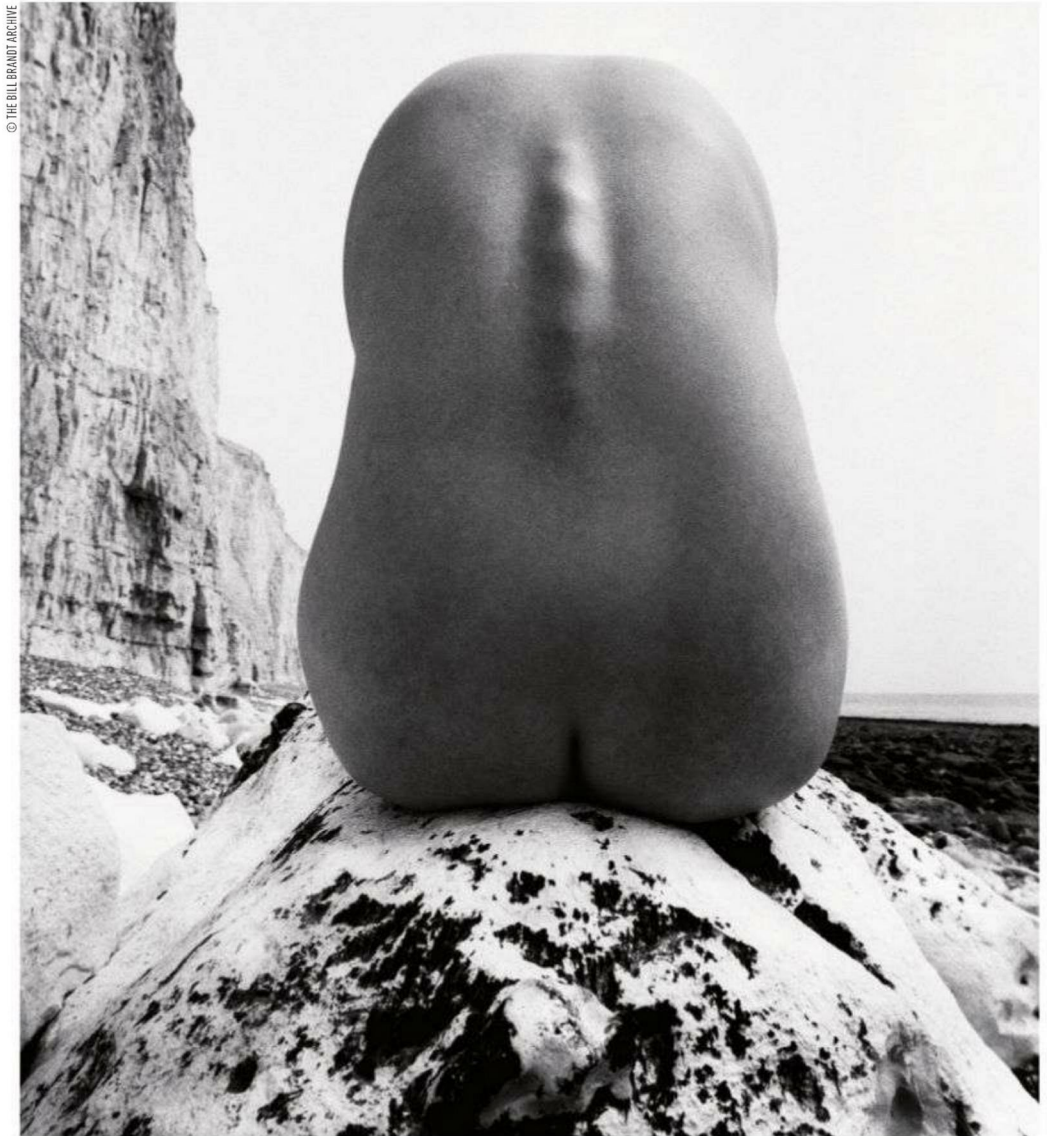
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Brandt Nudes: A New Perspective

By Lawrence Durrell and Mark Haworth-Booth

Thames & Hudson, £45, hardback, 176 pages, ISBN 978-0-500-97042-3

BILL Brandt's gallery of nudes has been collected into a single volume for the first time in this well-produced book, exhibiting the artistic accomplishments of one of 20th-century Britain's most important photographers and photojournalists.

The nudes themselves are fantastic – Brandt's use of a wideangle lens distorts the human body into surreal shapes, and often he gets so close to his subjects that parts of their bodies cease to be immediately

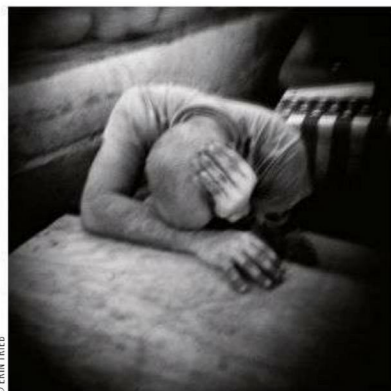
recognisable. It becomes necessary to study each image to understand what is going on, and this makes for a rewarding read. Each collection is prefaced with an introductory essay by Mark Haworth-Booth. Although these are well written and interesting, they could perhaps have been a little longer to allow the reader more of a chance to understand this original talent.



EXHIBITION



© JUSTIN MAXON



© ERIN TRIEB

Winter in America – Justin Maxon and Erin Trieb

Until 6 January 2013. Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Tel: 02921 159 151. Website: www.thirdfloorgallery.com. Open Wed-Sun noon-6pm. Admission free

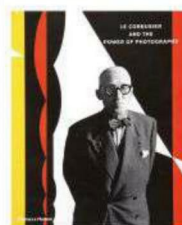
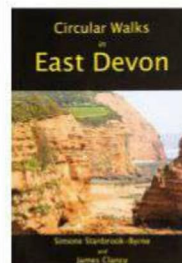
THE FOTOVISURA Grant aims to support personal photography projects and encourage development of non-commercial photography. This exhibition brings together the work of two past recipients of the grant, Justin Maxon and Erin Trieb, who won in 2010 and 2011 respectively.

Maxon took to the streets of Chester in Pennsylvania, a poverty-stricken community rife with violent crime, in an attempt to

document the issues that plague many inner-city communities throughout America. The grainy, haunting monochromes he returned linger long in the memory. Erin Trieb followed soldier Adam Ramsey home from Afghanistan, documenting his struggles with depression and PTSD. Her work is a sobering look at how war and trauma can strip away a person's humanity. This compelling exhibition is well worth a visit.

CONDENSED READING

A round-up of the latest photography books on the market



● CIRCULAR WALKS IN EAST DEVON

by Simone Stanbrook-Byrne and James Clancy, £6.99

This guide features a broad selection of walks in East Devon, each one accompanied by maps, images and information (although the use of black & white images of the countryside is rather odd). With its reasonable asking price, this is worth picking up for any keen walkers.

● WILDLIFE PHOTOGRAPHER OF THE YEAR

DESK DIARY 2013 by Natural History Museum, £12.99 This hardback desk diary is filled with splendid wildlife images from past years of the Natural History Museum's Wildlife Photographer of the Year competition. Each image is accompanied by a little background information and the sensible sizes used make the details easily visible. A solid stocking-filler for animal lovers.

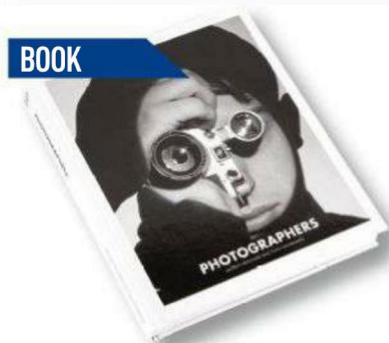
● LE CORBUSIER AND THE POWER OF PHOTOGRAPHY

edited by Nathalie Herschdorfer and Lada Umstätter, £32 This is the first book to devote itself to exploring the relationship that pioneering 20th century architect Le Corbusier had with photography. Whether it really explores the 'power' of photography is debatable – the book admits it was hardly one of the architect's strongest suits – but Le Corbusier fans will love this exhaustive book.

● EXTREME EXPOSURE

by David Nightingale, £15.99 Although this guide to digital photography techniques is entering a crowded market, the high-quality images help to set it apart from its competitors. Although the book touts itself as 'advanced', David Nightingale still manages to go over the basics, meaning digital photographers at any level may find it worth a look.

BOOK



Photographers

By Michael Pritchard and Tony Nourmand
Reel Art Press, £45, hardback, 288 pages, ISBN 978-0-9566487-7-8

THIS enormous book is a comprehensive tribute to photographers and stars of the early 20th century. The authors concentrate on the 1930s-60s, the so-called 'heyday of the press and celebrity photographer'.

The selected images frequently reverse the photographer/star relationship. Seeing David Bailey contort his body into a shapely feminine pose while directing a model is a



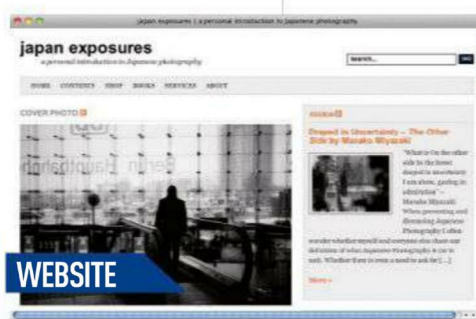
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different experience, as is watching Sean Connery and Brigitte Bardot lark about with a camera during a break on a film set. While every photograph is captioned, sometimes the images occasionally cry out for a little more context. Still, if the idea piques your interest, this hefty book will be a worthwhile purchase.



www.japanexposures.com

JAPANESE photography is currently getting a lot of exposure in the UK. Look on any contemporary photography website or major gallery (particularly the Tate Modern with its current major exhibition showcasing Daido Moriyama) and chances are Japanese photography will have some degree of representation. This website has a nice mixture of features, interviews and reviews, all of which are to the point and easily digestible. While the layout may feel a little awkward at times, there's plenty here to justify a place in your internet bookmarks.



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LETTER OF THE WEEK

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FUJIFILM

I JUST CAN'T GET ENOUGH OF THOSE PIXELS

I voted in a recent AP poll when the subject was how many pixels we want/need [for results, see AP 24 November]. Well, I want more! And I acknowledge that this means that my glassware has to be the best, so cheap standard zooms are out.

I have been using an Alpha 900 for four years, and it does most of what I want. The Alpha 99 I saw in the Worcester branch of the London Camera Exchange a couple of days earlier didn't really tempt me, despite faster AF and better high ISO performance. On the other hand, I was really impressed by the Hasselblad H4D 60-million-pixel camera I got my hands on at a show day in Birmingham. I hope that the relationship with Sony and Hasselblad will develop in both directions – Hasselblad's True Focus feature would suit me better than a multiplicity of focus points.

The thing is, I still love film, and there is something about the results that still has the edge on digital (more detail, I think, in most cases, and a kindness about the rendition that digital often lacks). The bottom line is that an excess of quality is never a disadvantage – but a deficit is. So, I believe, it's hard to have too many pixels. **John Duder, West Midlands**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

about the accuracy of inking. I also have experience on the R2400 with a reservoir continuous inking system from a different supplier, which provided excellent colour. Both these sources saved between 40% and 60% of Epson prices as indicated on internet-based suppliers (not retail shops, which are significantly higher still).

I believe Mr Cave has had an unfortunate experience. My colleagues participate in and have acceptances from most of the UK-based salons (including the London Salon) and some of international competitions. Annually between us, we are producing nearly 1,000 prints for competition entry – all using compatible inks, but not all from the same supply source. Most are made using Epson A3+ printers. If Mr Cave lets me have his contact details, I would be happy to send him information about third-party supplies and send him a couple of A4 prints.

Brian Gray LRPS, via email

FROM POUNDS TO PENNIES

I have to agree with Thomas Cave's *Backchat* (AP 17 November). I am a fan of the quality of Epson printers, but not of the price or marketing strategy of its replacement inks. I recently replaced my ageing A3 Epson Stylus Photo R1800 printer. It was costing quite a lot to replace the ink, even when using compatible cartridges.

After some research, I decided that an Epson Stylus Photo 1500W was a good mid-price option for my needs. Further research, however, uncovered the fact that the replacement cartridge size had shrunk to 13ml, whereas the cartridges for my old R1800 had been up to 24ml, with most replacements having at least 18ml. A full set of 13ml Epson cartridges for the 1500W would cost £77.53.

To get round this, I ordered my Epson 1500W from Amazon for a competitive price. I also ordered a continuous ink supply system (CISS) from eBay for £35.99, fully charged with dye-based ink (£35.99), and also an extra full set of six 100ml bottles of ink (£10.99). This will be enough ink to last me months, if not years.

In the past, dye-based ink had a reputation for fading, but modern manufacturing processes produce inks that are said to last for 80–100 years. Time will tell if this is true. I have had a similar CISS fitted to my Epson Stylus SX600FW for two years now and all the photo-quality prints I have done on this all-in-one machine have been superb, with no sign of fading even in direct sunlight. **John Walker, Norfolk**

I'm looking for a compatible petrol system for my car, as a full tank of the regular stuff costs somewhat more than the body is worth
– **Damien Demolder, Editor**

THE JUDGES ARE GUILTY

The recent controversy surrounding the Landscape Photographer of the Year and the banning of film images by Nikon makes us stop and ask what is happening to our

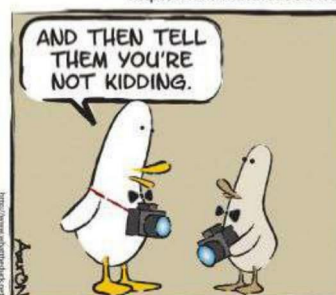
THIRD-PARTY INKS

I was most surprised to read Mr Cave's *Backchat* article regarding his experiences with Epson inkjet printers and the possibility of using third-party inks as a cost-saver (AP 17 November). Of course, Epson, like all manufacturers, prefers customers to use its own inks, as indeed it prefers us to use its papers. However, it is incorrect to suggest that their machines are programmed to reject cartridges from third-party suppliers.

I have been using third-party cartridges for eight or nine years now. During this

period, the quality of ink provided has improved enormously, as indeed has the compatibility issue. It is years since I had a rejected cartridge (and that was on my Canon A3+ printer). I regularly use or have used the same producer of ink on Canon and Epson printers that take dye-based pigment inks respectively. Some five years ago, I produced my successful A3+ LRPS Distinction panel on an Epson Stylus Photo R2400 and shall be doing so for the forthcoming ARPS submission. I have absolutely no reservations whatsoever

What The Duck



<http://www.whattheduck.net/>

world of photography. It is starting to appear that the rules, however obscure, are more important than the result. Editor Damien Demolder pointed out that the disqualified image was in black & white, whereas we see in colour. If I may quote from a comment reputedly made by Ansel Adams, the ideal lens for a 35mm camera has a 50mm focal length since this equates to the natural field of view of the human eye. However, it would appear that the image in question was taken with a wideangle optic. Are we in future competitions only going to allow colour shots taken with 50mm (or equivalent) lenses?

The problem with judging appears to be with judges themselves. Although I cannot claim to have ever produced an award-winning image, as my interest in photography lies in designing and building cameras, I have lectured on DIY camera construction to many camera clubs, which usually coincides with a regular print-judging session. On one occasion, while standing away from the judging area, a comment was overheard: 'With George doing the judging, if you do not have any ethereal mist in your landscape, you might just as well not enter.' I realised then that the definition of an award-winning image is rooted squarely in a judge's individual idea of excellence – you must conform to that or fail.

Has not the time arrived where we stop, reflect and let the last generation of judges take a back seat? The result may well be the emergence of a whole new family of

photographers, producing excellent images that would once have been consigned to the waste bin, and let us give Photoshop, wideangle lenses, time-expired C-41, HP5 et al a free run. It should be the image that is important, not the man-made rules.

Mike Rignall, Gloucestershire

THE VIEW WAS RESTRICTED

The conditions for the Classic View section of the Landscape Photographer of the Year competition are as remarkable as Nikon's ban on film in its 34th contest. Rules such as these suggest that the organisers have lost sight of the real objective: the production of the best possible picture.

The French photographer Gustave le Gray employed combination printing for his famous seascapes in the 1850s, using one negative for the sky and another for the sea. This solved the problem of the oversensitivity to blue light of emulsions of the day, and was thought to produce an image most like that perceived by the human eye. Nobody criticised le Gray for this; indeed, one of his original seascape prints sold for around half a million pounds in 1999.

Peter McKenzie, Northumberland

I think the issue is to maintain Take a View as a photographic competition that reflects the genuine features of the landscape, rather than a software operator's competition
– **Damien Demolder, Editor**

PROGRESS FOR POUNDS

In the days of film photography, it didn't have to cost more than a pittance to get capable kit. Back in the 1990s, I got a used Pentax ME Super and Pentax 50mm f/1.7 for £100 or so, and that kind of kit was very capable. I was a student, in no way wealthy, but over the space of a few years I got various Pentax bodies and a collection of Pentax prime glass, and I knew decent results were within my grasp if I had the skills.

With digital imaging it seems that you've got to have the money if you want to take competitive shots. In 2007, when I returned to my hobby, I was still short of cash, couldn't find a DSLR in my price range and ended up with a Fujifilm bridge camera, with 7 million pixels and damn fiddly controls. And while the fixed zoom lens wasn't too bad, it in no way equalled prime glass. Neither was the electronic viewfinder on a par with a real one. I've since bought an affordable used DSLR – a Nikon D70 with 6 million pixels, compared to the 20+ million pixels available on new models today.

So digital photography is great for those with the money, but us poorer people just can't compete with the ever more expensive machines hitting the market. Some photographers will say it isn't the camera that matters but the picture, yet the problem



is, I can take a photo with my 6-million-pixel DSLR, and with a 20MP camera, and obviously the higher-resolution shot will be better. Stands to reason, right?

I know this is progress, but it's wrong that it is driving poorer photographers further down in competitions or sales of images. I own a Pentax autofocus SLR now, which I could never have afforded in the old days – but it's a film camera, and the costs of processing, scanning and so on, makes it too expensive to use, delete the poor shots and work on the decent ones without having to worry about costs. Technology's great – but only when you have deep pockets.

Martin Topping, Worcestershire

In my next life, I'm going to be a barber – you only need a comb and some scissors! – **Damien Demolder, Editor**

BACK CHAT

AP reader Tom Turnbull is infuriated with Nikon's decision to ban film from its annual photo contest

LIKE many people, I find Nikon's ban on film images for its Nikon Photo Contest 2012–2013 puzzling – not to mention rather hypocritical (*News*, AP 10 November). The end result in any photographic endeavour is the finished image, regardless of whether it was taken on film, digital or even a shoebox pinhole camera. Yet we have here a company that's produced some of the finest 35mm cameras ever, shunning photographers who still cherish using the medium of film.

Countless film lovers use SLRs, compacts or medium-format cameras to produce quality scans. This allows them, through the use of image-editing software, to become, to all intents and purposes, digital photographers! The end result, no matter what the means of achieving it, is key. So Nikon's decision is short-sighted, at the very least.

The ban is all the more confusing given that Nikon itself still produces a 35mm SLR. There's an undeniable whiff of hypocrisy here that, as shown in the negative internet response from aggrieved film users, won't go down as one of Nikon's finest moments. One of the infuriated Twitter responses from a film user was: 'Boo Nikon! All the money I've spent! Some thanks.' And it's not difficult to imagine similar fury from many other owners of Nikon film cameras who have accumulated a substantial amount of equipment. Finding themselves barred from a major-league photo contest by the very company that manufactured their cameras must feel like a real betrayal.

It's interesting to speculate just what percentage of the competition would have comprised film users. But any of the entries' origins as a digital file or a film scan should be totally irrelevant when it comes to selecting the winning pictures. When those images are printed, framed and exhibited, who'll give a stuff whether they're produced from digital files or film scans? Furthermore, will they be able to spot the difference? Nikon has a strong foothold in the digital market and a policy to promote photography to the masses.

For millions of photographers, the end result isn't always a digital file on a PC screen. It's a colour – or monochrome – print that you can hold in your hand, pass around friends or hang on your wall. A great picture is a great picture, irrespective of whether it was taken on digital or film equipment. I still use Nikon film gear along with digital. And although I won't be entering the company's photo contest this year, I'd be well hacked off if a company I'd bought into forbade me from using one of its cameras to enter such a prestigious contest.



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PHOTO INSIGHT

David Ward explains how he took this image of a melted iceberg, and how the choice between landscape and portrait format can make all the difference to a photograph



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

THIS picture was taken in 2004 at Jökulsárlón, a large glacial lagoon in southern Iceland. It shows part of an iceberg that had washed up on the shore, melting to leave behind this piece of ice that was about two-feet high.

I was fascinated by the way the light was being caught within the ice, as the sky was reflected across the bottom part of it, which in turn lit up the rest with this luminescent glow. I was also drawn to the way that there is a distorted reflection of the blue iceberg in the background locked within the pointed piece of the ice.

I didn't need to light this image artificially – I never use artificial light anyway – so what you see is exactly as I shot it. However, it was tricky to work out the exposure and I had some issues with the focus.

I was using a 5x4in large-format film camera, and from memory I guess I would have looked at the brightest part of the light in the ice and worked out my exposure backwards from that. So my thought process would have been that because I wanted the ice to be rendered light, I would have placed it 1 stop or 1½ of a stop above my final exposure, and then seen where all the other values fell within the image, making sure that nothing was drastically underexposed or overexposed. The image was taken at around noon on a very miserable drizzly day. I remember the weather being foul, but it frequently is at this location because you're in the shadow of an ice cap, so it's notorious for bad weather. However, it suited the subject because it wouldn't have worked in bright sunlight – it needed the sombreness of that light.

When I first tried to make the image I wanted it to be sharp all the way through, but you can see that the iceberg in the background is out of focus. From experience, I worked out that I couldn't get the entire picture sharp, as the camera and lens I was using wouldn't allow both the foreground and the piece of ice in the foreground to remain sharp, as the ice is quite close to the camera. I therefore decided it would be much better for the ice in the foreground to remain sharp against a softer background, as it would stand out

a lot more. So I ultimately decided to go for a wider aperture to throw the background out of focus, and a wide aperture in 5x4in camera terms is about f/16.

I was using a 150mm lens, which is standard for a 5x4in camera. The 150mm lens creates what is called an even field of illumination. The light doesn't fall off towards the edges, so consequently the sky is evenly lit all the way across. The ice itself had a natural luminosity – it looked like it was glowing from within – so I didn't need to use a lens that would have created a brighter centre-spot effect, such as a 72mm.

I also added a 1-stop grad filter over the sky and iceberg in the background, because otherwise the iceberg would have appeared too light and I wanted it to be a nice rich saturated blue.

I chose to shoot this image in a portrait format because I make 80–90% of my images as portraits and it felt natural to me. I suppose originally I must have thought, 'Why do landscape scenes have to be shot in a landscape format? Why not shoot them as uprights?' In fact, I've become more and more in love with the upright shape – I think it has a kind of restraint about it. I believe this started because when you shoot a wide landscape scene with a 5x4in camera and a wide lens, an upright orientation allows you to shoot everything from right at your feet all the way through to the distant landscape and get it all sharp. It gives a real sense of depth through the image.

What you see with this picture was created entirely in-camera. Post-processing, I just scanned the negative and adjusted it to make it look as near to the original as possible. One of the things I try to do with my photographs is to present something to an audience in as straightforward a way as possible, and simply say, 'Look: this is just amazing'. That's what I felt about this scene when I saw it, as I wanted to show the luminosity, the light caught in the ice and the colours of the iceberg in the background reflected in that little spike. For me, it was about the beauty of the light – that light caught within the piece of ice, which I was just trying to bring to people's attention. **AP**

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

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David Ward was talking to Jade Lord

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RESTORING A DAMAGED NEGATIVE



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

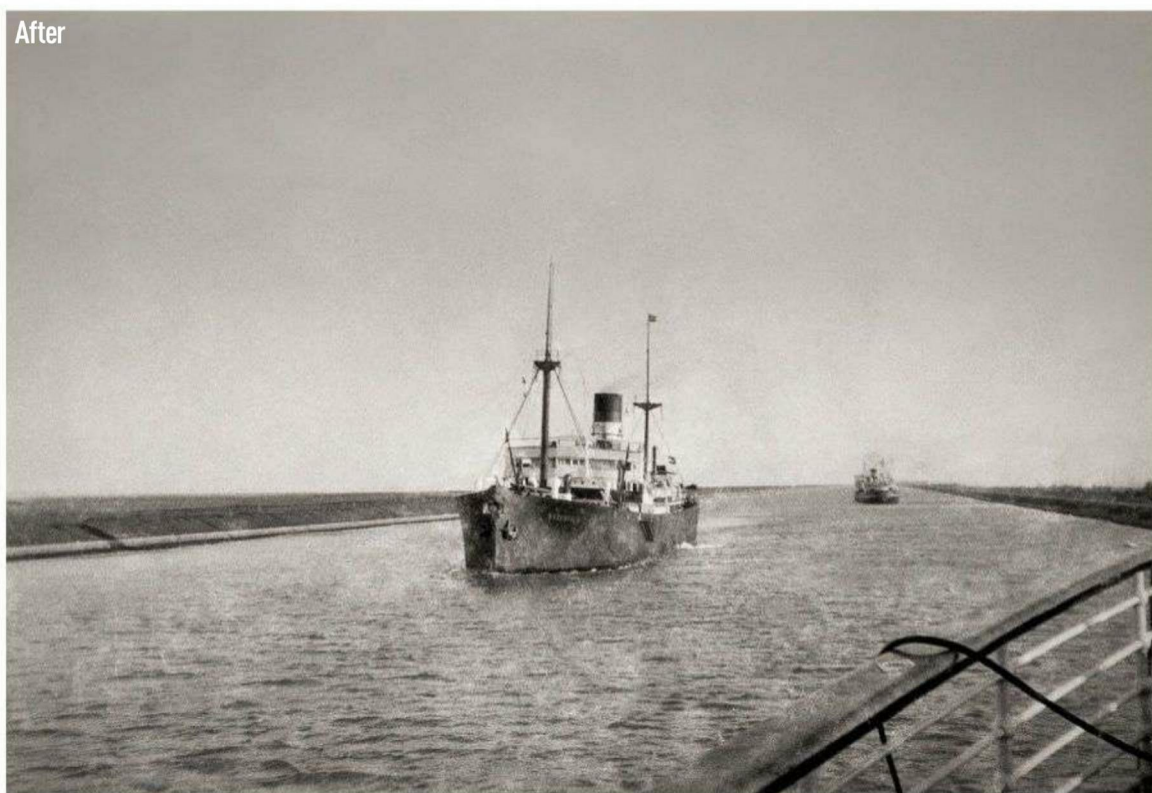
His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's

Retoucher's Guide

Martin Evening explains how to restore a photograph that has been damaged by damp to something more like its original condition

After



THE PHOTOGRAPH you see here is one that was taken by my father on a trip he made to the Congo in the early 1920s. As you can see, the original negative was quite badly damaged. It therefore needed quite a bit of work done to it in Photoshop to restore the photograph to something close to its original condition. The main problem was all the large splotches, where at some point in the past the negative had probably been stored in damp conditions.

When using Photoshop to restore an old damaged photograph like this, there will often be several different approaches you can take. The following steps highlight the use of Content Aware filling with both the Spot Healing Brush and Patch tools in the most recent version of Photoshop.

Before

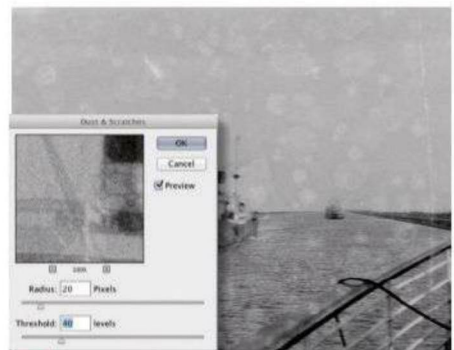




1 Here you can see the original scanned negative, which I saved as a 16-bit per channel TIFF and imported into Lightroom, where, using the latest Process 2012 sliders, I tone-edited the master negative to optimise the tones in preparation for converting it into a positive image.



2 In Lightroom, I opened an edited copy version of the image into Photoshop and used the Image>Adjustments>Invert command to convert the negative into a positive. I then went to the Filter menu and chose 'Convert for Smart Filters'.



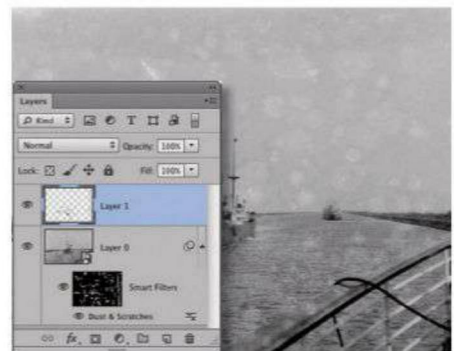
3 I now wanted to remove the tiny white dust spots. To do this, I went to the Filter menu and chose Filter>Noise>Dust & Scratches. This filter can have quite a corrosive effect on a photograph when you increase the Radius setting, but this does not have to be a cause for concern. For example, you can mitigate the softening effect of the Dust & Scratches filter by increasing the Threshold amount.



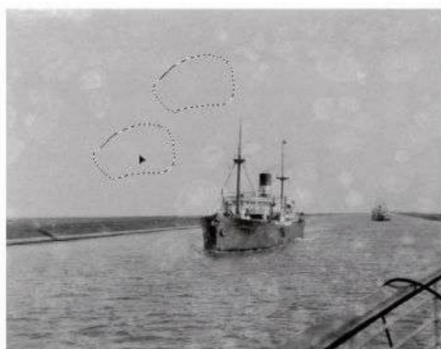
4 If the aim is to get rid of the white dust spots only, you can double-click the Smart Filter option (circled) and edit the Blending Options for the Smart Filter. In this case I set the blend mode to 'Darken'. This had the effect of ensuring that only those pixels that were lighter than the now modified filter state were altered. I also filled the Smart Filter mask layer with black and painted with white to selectively apply this modified filter effect to the image.



5 I then added an empty new layer and used the Spot Healing Brush in Content-Aware mode to remove the line that went down the right-hand side of the image. The easiest way to do this is to click once at the top with the Spot Healing Brush. Hold down the Shift key and click again with the mouse further down to apply a straight-line brush stroke. As you can see, the Spot Healing Brush is able to intelligently work out which bits to remove and which bits to keep.



6 Here you can see what the photograph looked like after applying further Spot Healing Brush strokes to remove the medium-sized blemishes. At this stage, I had managed to get rid of the marks on the water and the smaller splotch marks in the sky area.



7 I could have carried on using the Spot Healing Brush to remove the bigger blemishes, but instead of doing this I used the Patch tool. Working with Photoshop CS6, I was able to use the new Content-Aware editing mode. I first drew a rough selection around the outline of the area I wanted to remove and then dragged inside this selection to select a clean area of sky and released the mouse.



8 After working on the sky using the Patch tool in this way I was able to remove all the damaged areas. I don't know for sure what type of film emulsion was used here, but I suspect it was orthochromatic, meaning that the emulsion was mainly sensitive to blue and green light. This would be the same as shooting today with a green filter over the lens. I thought I would darken the sky here, so I added a darkening Curves adjustment layer masked using a linear gradient going from black to white.



9 I saved the image in Photoshop and carried out some final edits in Lightroom to improve the overall appearance. More specifically, I applied a split-tone sepia effect, darkened the corners slightly and edited the Basic panel settings, as shown here, to enhance the tone contrast.

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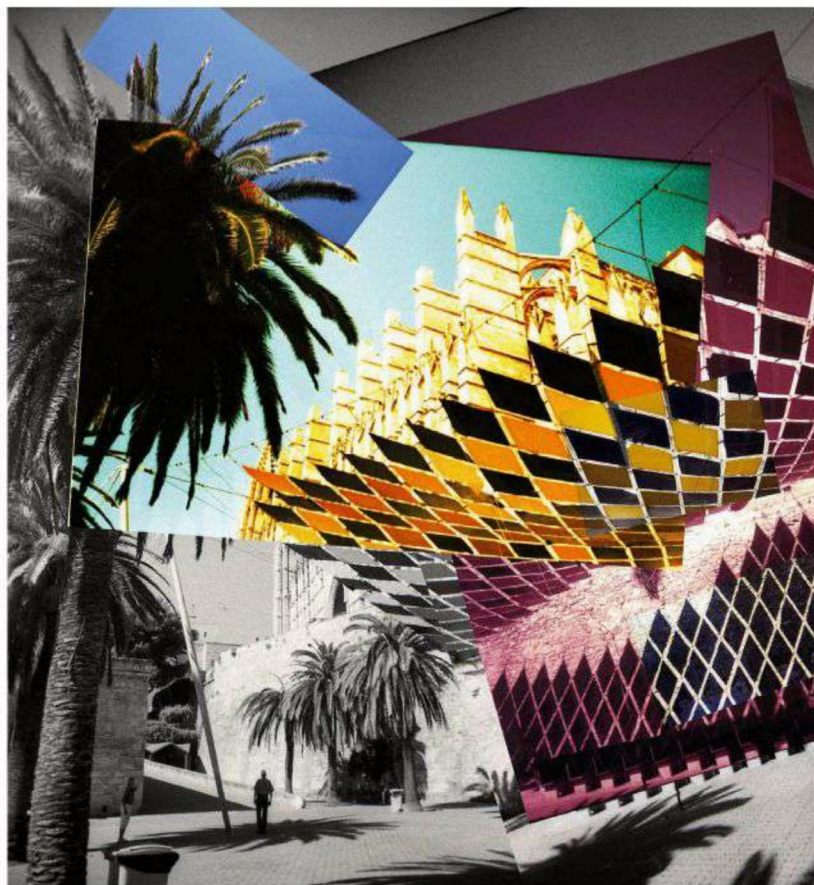


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Creative collages



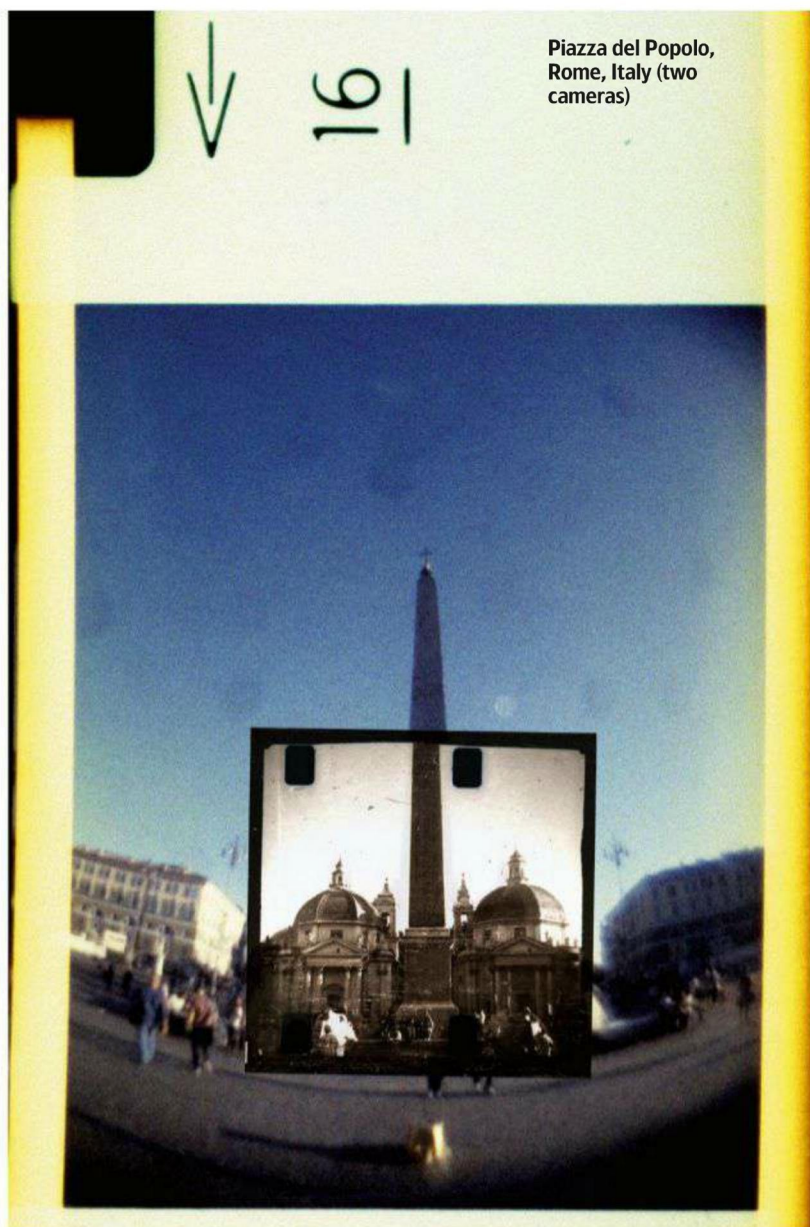
Above: Victoria Baths, Manchester (four cameras)

Left: Sun shade in Palma de Mallorca, Spain (four cameras)

Tony Kemp explains how he produces his exciting and often unpredictable multi-camera joiner images using a range of vintage film cameras

AS A COLLECTOR, I don't believe in just putting my cameras on the shelf. In fact, I try to use them as much as possible. Sometimes, though, it can be a case of too many cameras and not enough subjects. One way around this dilemma is to use several to make one final photo, and this is what I've been doing with a range of my film cameras in the past year or so.

Most people will have seen the joiner-style photo collages made famous by David Hockney. His multiple photos are taken from the same place, with the camera pointing in different directions, and the resulting prints are arranged to create one big image. The irregularities and overlaps breaking up the picture give it the characteristic 'Hockneyesque' look. Nowadays, of course, this is most often done digitally, either manually in a photo-editing program or using one of a number of online apps to reverse-engineer a faux



Piazza del Popolo,
Rome, Italy (two
cameras)



collage from one shot.

My technique is simple. I take several cameras with me and use them to photograph the same scene from the same spot. I use a range of films, formats and focal lengths, and often point the cameras in slightly different directions to get a wider view, although all shots are taken from the same viewpoint.

The technique is similar to that used in gathering digital images to make a merged panorama, but I make no attempt to hide the joins. The contrast between the different characters of the individual photographs is what helps to make the end result aesthetically appealing, with something of a cubist look to them.

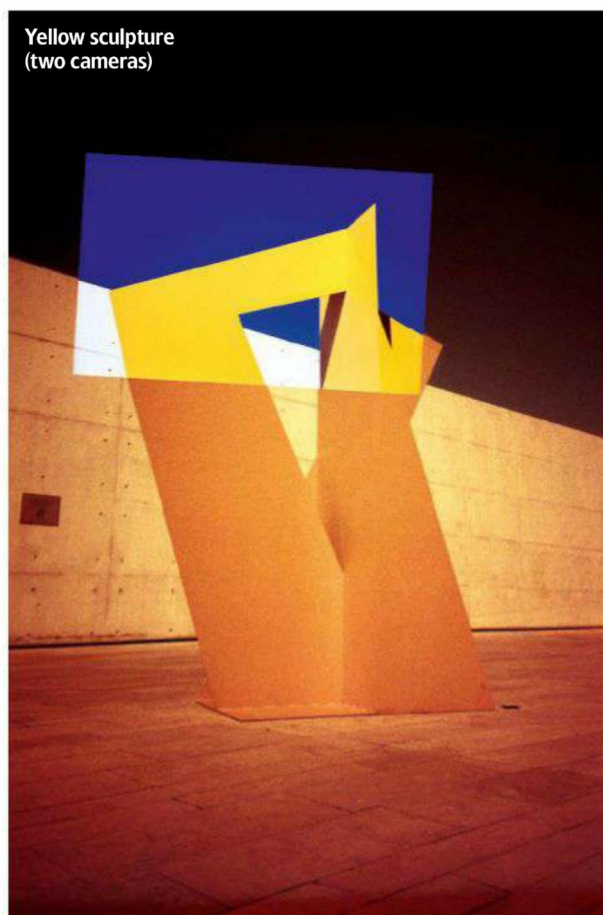
Typically, I use a wideangle camera to shoot the base or background image, and then one or more other cameras with standard or telephoto lenses to pick out details of the scene that will have a contrasting look in the finished photo. While photographers have been making collages with prints for decades, the multi-camera

‘The contrast between the photos helps make the end result aesthetically pleasing, with a cubist look to them’

method, involving different degrees of magnification, can only really be practically done with the aid of a computer.

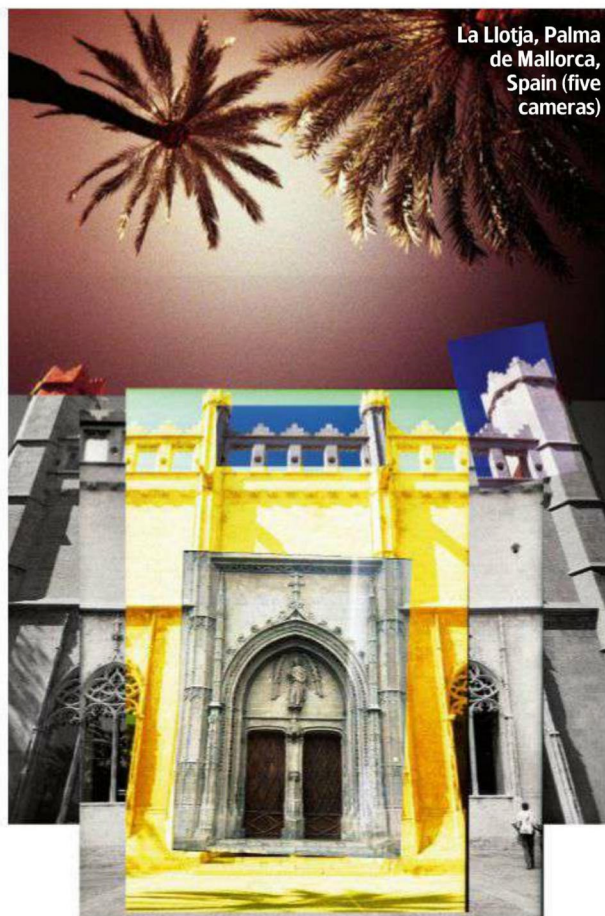
CREATIVE APPROACH

The first time I tried the multi-camera approach was unplanned. I'd taken a Petie miniature camera on a trip to Italy (see *A collector's life for me*, AP 3 December 2011) and had a reasonable photo of a pair of churches in the Piazza del Popolo in Rome (above). There is an obelisk between the two buildings, but the standard lens on the little camera couldn't show more than the lower

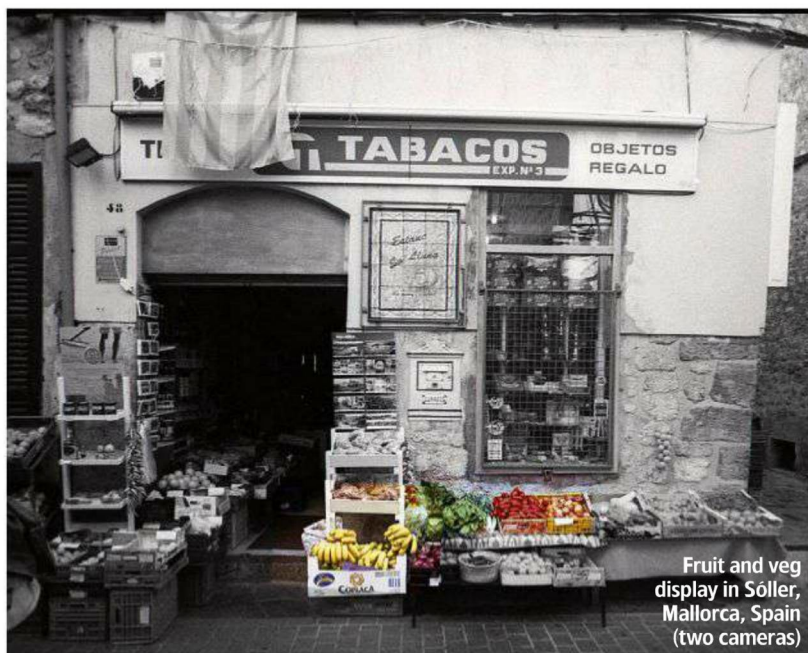


Yellow sculpture
(two cameras)





La Llotja, Palma de Mallorca, Spain (five cameras)



Fruit and veg display in Sóller, Mallorca, Spain (two cameras)

'I also use a range of film types, such as redscale and cross-processed, as well as standard black & white film'

part. I realised that I'd also used a novelty 110 fisheye camera for the same scene, and the image from that one included the whole obelisk and much of the vast piazza, albeit in a grainy, blurry, distorted way. It was a simple matter to overlay the two images, and I quite liked the way the blurry fisheye background gave some context to the main subject in the middle. The fact that one was in colour and one in black & white added extra interest.

Inspired by this experiment, I decided to take several cameras with me and make some more planned compositions.

It should be obvious by now that I'm going for a creative approach and not attempting to make 'believable' stitched panoramas, so instead of doing my utmost to match the curves and white balance of the individual photos I go out of my way to make them look different. As well as using cameras with various square, rectangular and panoramic aspect ratios, I also use a range of film types, including redscale [that produces a strong red/yellow cast] and cross-processed, as well as standard colour and black & white.

SCANNING AND EDITING

Once I've taken the photos, then developed and scanned the negatives, the next step is to put

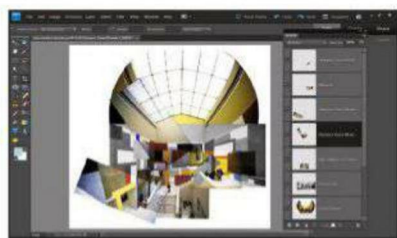


Left: Bellver Castle, Palma de Mallorca (five cameras)

ZOOM-LENS CAMERAS



THE FULLY automatic point-and-shoot cameras from the twilight years of film are probably my least favourite models. Yet while they are now redundant, having been swept away by the tsunami of affordable digital compacts, they are still perfectly usable and quantities of them can be found in a charity shop or car-boot sale near you. I used to shun them like the plague, but they have their uses, with their comedy pop-out zoom lenses and often switchable panoramic modes, they are ideal for capturing the details for multi-camera collages. Models I've used include the Pentax Espio 160, Canon Sure Shot Z155 and Olympus Infinity Zoom 80 QD. My advice is to shop around, and don't pay more than £5 for one of these.



together the composite image. The aim is not to make a seamlessly stitched panorama, but a collage that emphasises the differences between the cameras, lenses and films used, and then incorporate them in the overall composition.

I use Photoshop Elements 9 for all my photo editing, and it does everything I need. The principles are the same in any editing software. I use a separate layer for each individual photo, and then adjust the size and orientation of the images so they all match. In theory, whatever focal length is used, once adjusted to be the same size the images will align. In practice, though, various distortions creep in, especially with the wider-angle lenses, so the individual layers never quite register. For me, this adds extra interest. Usually, I reduce the opacity of the images down to around 95%, so a faint trace of the underlying layer can be made out. Often, I allow the final image to include the whole of each separate photo, giving the impression of a series of prints laid out on a table, but sometimes I crop the image to a more conventional rectangle.

Although the amount of image editing carried out is down to personal taste, it can be easy to over-egg the creative pudding. When I think of those horrendously overcooked HDR images that appear all too frequently, I remind myself that sometimes less is more when it comes to editing. Although I've made composites from five or

Top left : The cameras Tony used to shoot his Tate Britain image

Above: Tate Britain with wall drawing by David Tremlett (five cameras) and screenshots from the Layers panel in Photoshop Elements

more cameras, they are often more effective with two or three. An exception is the one taken of a wall painting at Tate Britain (see above). The painting is made up of a series of overlapping coloured rectangles, and it occurred to me that I could reflect this element in my composition, which itself is made from overlapping rectangular images.

I use lenses of differing focal lengths and cameras with various aspect ratios so I have a set of different-sized images to work with. In the finished collage, a picture taken with a telephoto lens will appear as a small box of detail, while a wideangle camera will supply the background image. You could use an expensive wideangle lens, but there are plenty of cheap and cheerful alternatives, and the fact they may give a slightly flawed image only serves to emphasise the smaller,

more detailed, contribution from a longer focal-length lens.

CONCLUSION

While this technique is quite time-consuming and no doubt the look could be created easily enough from a single digital shot, I enjoy using my old film cameras. However, I have probably made a rod for my own back, as I now have to carry three or four film cameras around with me. It's worth giving it a try, though, and it needn't cost much. You can buy a couple of charity-shop cameras for £10 and some film from a pound store. If you don't do your own processing, it's cheap enough to get the images developed and scanned to disc. Forget your gigapixel invisibly stitched panoramas and celebrate the seams! **AP**



Right: Tony's collection of cheap wideangle cameras

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3

May bluebells

1 The background
treeline adds depth
to this classic shot
of bluebells

Pentax K-7, 20mm,
1/15sec at f/16, ISO 200,
UV filter, tripod

Old boat

2 The darkened sky
adds contrast to this
atmospheric image

Samsung GX-20,
18-50mm, 1/30sec
at f/22, ISO 200

Paul Harrison West Sussex

A Praktica B100 film SLR used to accompany Paul on many walks on the South Downs, resulting in what he describes as some 'surprisingly great results', albeit at the cost of many rolls of film. It wasn't until his first DSLR, a Samsung GX-10, that Paul truly caught the photography bug. A committed landscape photographer, Paul says, 'Photography enhances awareness of our surroundings and affords the opportunity to capture and share the place and moment.' He plans to visit the Purbeck coast next, hoping to put together a portfolio of shots unique to that area. To see more of Paul's images, visit www.paulharrison-photographs.co.uk.



4 Poppies

3 The viewer's eye is led to the centre in this remarkable image taken with a wideangle lens

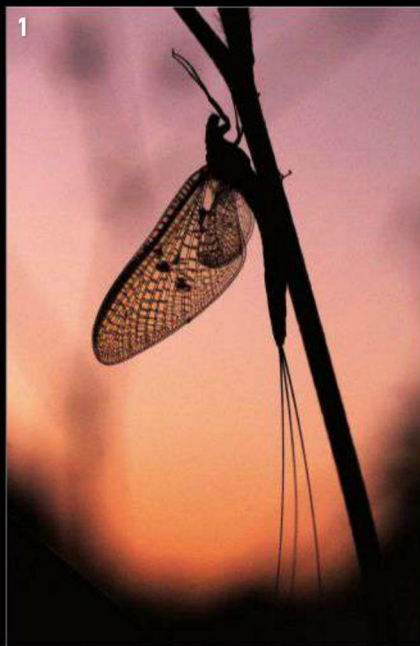
Pentax K-7, 10-20mm, 1/30sec at f/18, ISO 200

Norsworthy Bridge

4 The colours are what really stand out in this shot of a river and bridge on Dartmoor

Pentax K-7, 14mm, 1/2sec at f/22, ISO 200





Mayfly silhouette

1 This shot was featured in AP 22 September, when it was wrongly credited to Sam Baylis. The image was, in fact, taken by Danny Beath

Nikon D80, 55mm micro, 1/80sec at f/5.6, ISO 200

Emerging crane fly

2 The subject is perfectly framed in this image of a unique moment in a crane fly's life

Nikon D80, 55mm micro, 1/80sec at f/11, ISO 200

EDITOR'S CHOICE

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This really is a pretty amazing picture, and a pretty amazing moment. Danny's composition, combined with the position of the subject against a distant background, makes the creature stand out so clearly, allowing us to focus without distraction on the shapes and details of its body. The lighting works brilliantly, too, illuminating and creating a definite 3D effect without burning anything out. Science and art make a heady mix when they come together – **Damien Demolder, Editor**

Danny Beath Shropshire

Ecologist Dr Danny Beath discovered photography through his love of natural history, developing his skills over the years and cultivating a keen interest in photographing insects and flora. 'Anything with six legs and a pair of wings is fair game to me, and I am also very partial to moody landscapes,' he says. 'I like the fact that you can trap time for ever and make a magic moment immortal. It's almost like being a Time Lord, as you can control time

to an extent. I can make butterflies "live" for ever!' Danny has great ambitions for his photography, hoping to be published in more magazines, as well as books and competitions. He also wants to continue in his scientific work and discover new aspects of the natural world to photograph. 'My aim is to boldly go and discover natural secrets not seen by anyone before,' he says. To see more of Danny's work, visit www.flickr.com/photos/flickering_velvet.





3

Backlit elephant hawkmoth

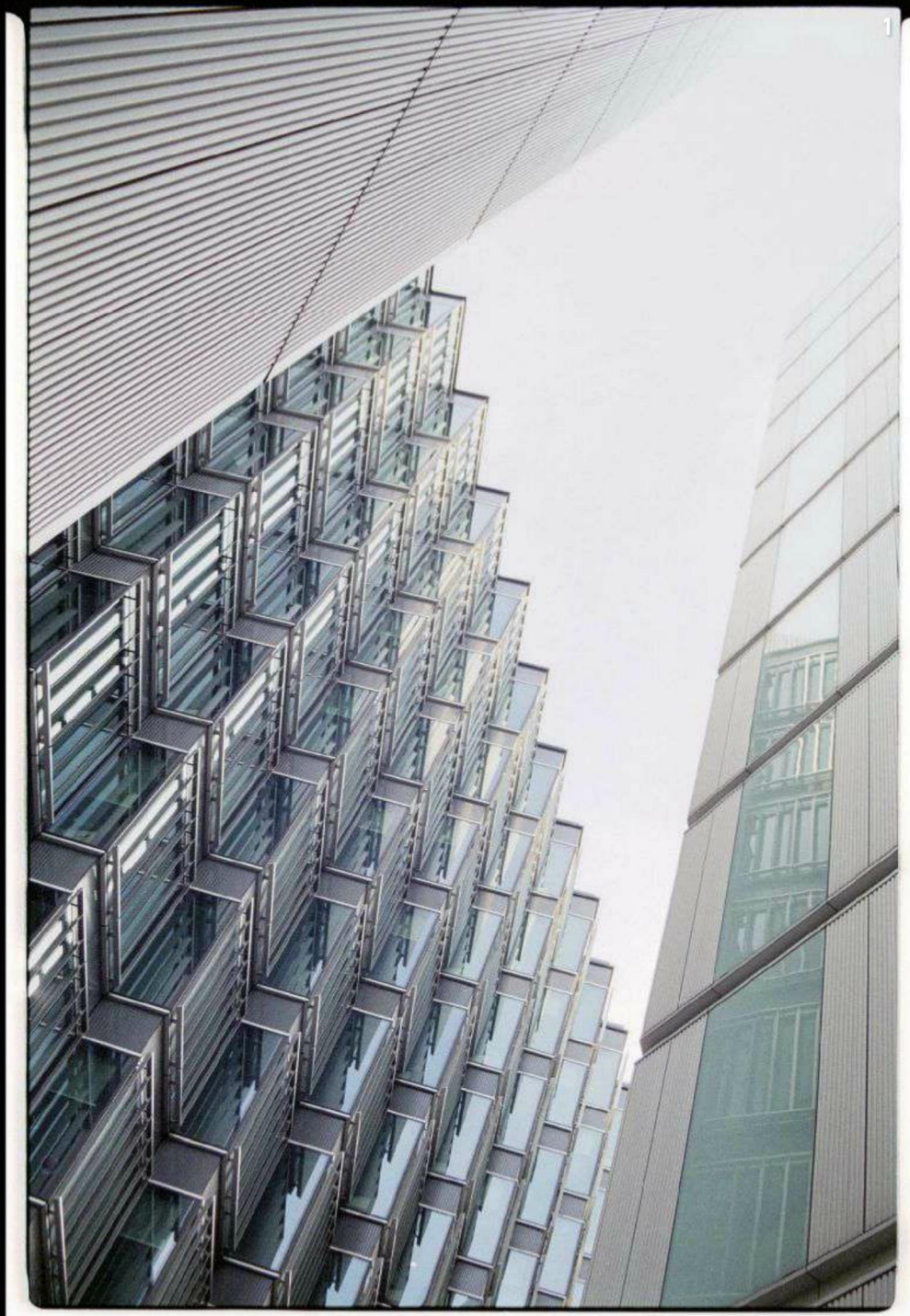
3 The use of a weak burst of flash reveals detail on the front of the moth's body in this image
Nikon D7000, 55mm micro, 1/80sec at f/11, ISO 400, flash

Caddis fly spawn

4 The light and small aperture used here give this shot a strange ghostly effect
Nikon D80, 55mm micro, 1/80sec at f/22, ISO 200



4



Walking under mountains
1 Artur says this image is a salute to the architects and designers of these buildings

Pentax PZ-1, 35-80mm, 1/60sec-1/250sec at f/5.6-f/8, ISO 200

Right place, right time
2 Artur was incredibly fortunate to get this 'once-in-a-lifetime' amusing and creative shot

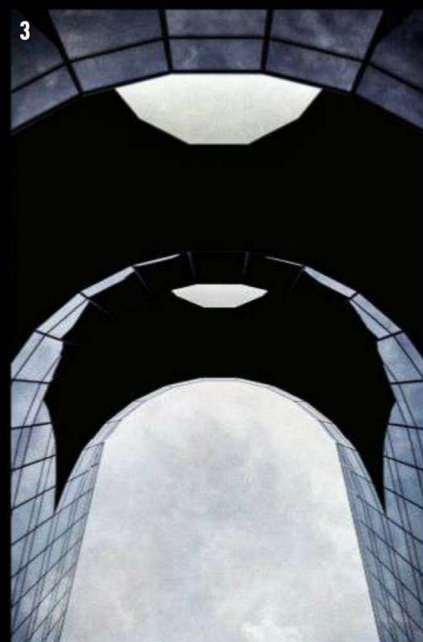
Pentax PZ-1, 35-80mm, 1/60sec-1/250sec at f/5.6-f/8, ISO 200

Enemy spaceship
3 'This is one of the most frightening architectural designs I've ever seen,' says Artur

Pentax PZ-1, 35-80mm, 1/60sec-1/250sec at f/5.6-f/8, ISO 200

Artur Striker London

At first too shy to photograph people, Artur initially took to pointing his camera at everyday objects, looking for interesting and unusual shapes and forms. This blossomed into a talent for abstract architecture photography. Now, Artur has gained the courage to experiment with portraiture, and has since begun taking concert photos: 'The way artists share their emotions on stage amazes me,' he says. To see more images from Artur, visit www.strikerartur.com.



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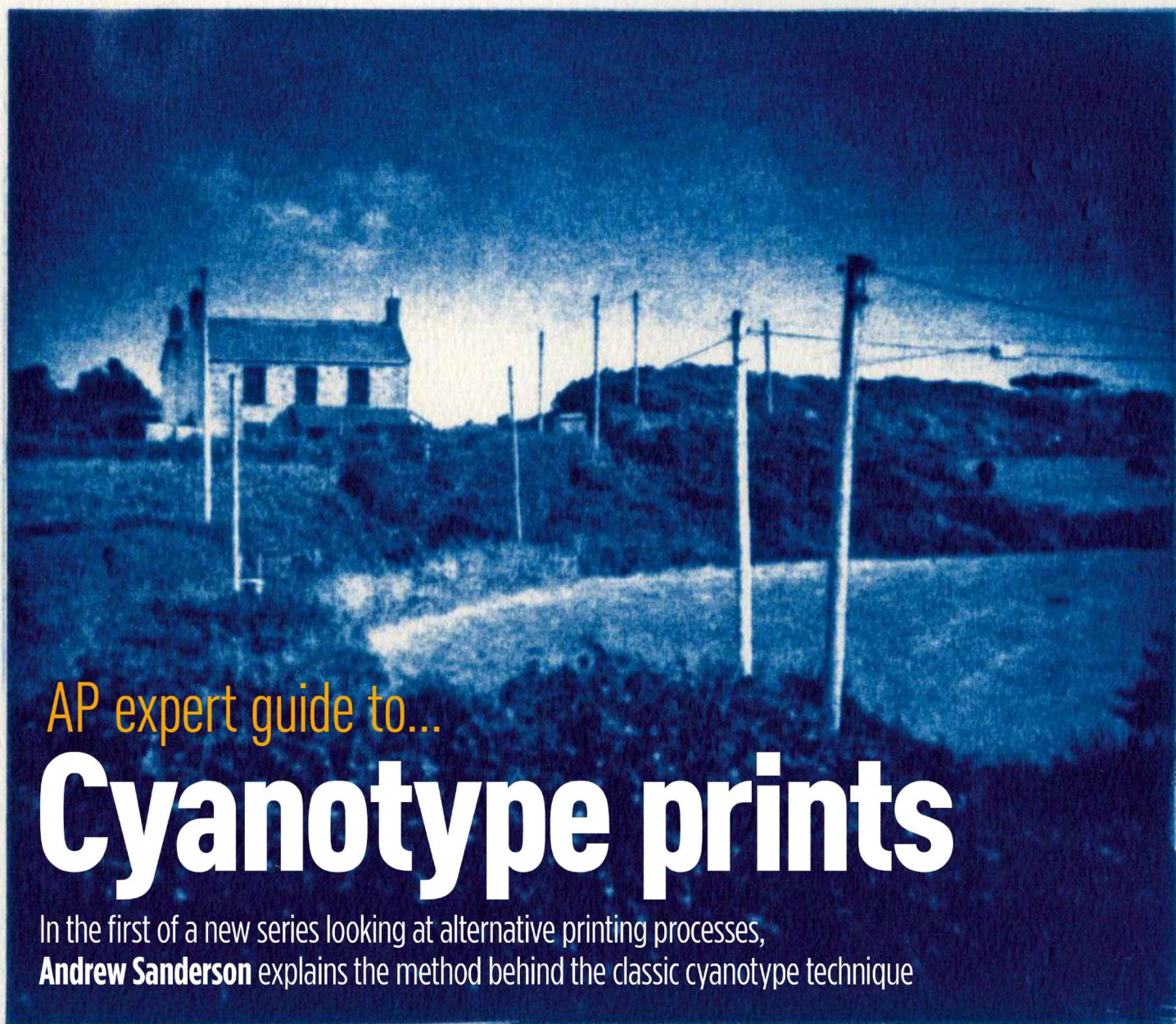
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AP expert guide to...

Cyanotype prints

In the first of a new series looking at alternative printing processes, **Andrew Sanderson** explains the method behind the classic cyanotype technique

THE CYANOTYPE process is a great way to get into alternative printing, but I have to admit that it wasn't the first alternative process I tried. My inauguration actually began with gum printing, which, as it turned out, was much harder to master. For some reason, I avoided trying cyanotype printing for many years, but when I eventually did I found that it was an incredibly easy process. Many practitioners of alternative processes believe that the cyanotype is the best place to start for the following reasons:

- 1 It is probably the cheapest of all alternative processes.
- 2 Coating the paper can be done in fairly bright light, so you can see exactly where you have painted the solution.
- 3 It is fairly safe.
- 4 It is processed in plain water.

As this is a practical article, I don't intend to go over the history of the process because there are plenty of web pages

giving historical details, many of which delve deeply into the rich and diverse history of the art. Neither will I go into great detail about the ins and outs of what is occurring on the chemical level. However, I will cover enough of the chemistry side so beginners can understand how to use the process and to stay safe. For those photographers of a more scientific bent who would like more detail, Dr Mike Ware has an explanation at www.mikeware.co.uk.

The process needs a little thought and planning, but once you have made your first print you will realise how easy it is. So why not give it a go, even if it is only to make some interesting photograms?

SAFETY

As you will be working with chemicals, I must advise that you wear protective clothing such as goggles. However, don't let that fool you into thinking you are working with

Creating a cyanotype image is a simple procedure that can lead to excellent results

exceedingly dangerous substances. Even though the word 'cyanide' appears in one of the chemical names, it is not the deadly version. Caution and careful practice are advised, though, and getting any chemicals into sore skin, eyes or cuts is a bad idea. If you have a nail-biting habit, always wear gloves when mixing or using chemicals. Safety data sheets are available on the web for anyone who needs more detail. Here endeth the safety disclaimer, so let's get on with making some interesting images!

USING

The chemicals used for the cyanotype process are potassium ferricyanide and ammonium ferric citrate, which is also known as ammonium iron (III) citrate. Whichever of the two you see available, make sure you get the green variety and not the brown one.

The chemicals are bought as





Cyanotypes can add a sense of atmosphere to a familiar scene

MAKING DIGITAL NEGATIVES

How to produce a successful digital negative in Photoshop



1 Import your image into Photoshop, then open it up and desaturate or convert to black & white.

2 Adjust the Levels so that the points are at either end of the 'mountain range' of the histogram, then move the central slider to the left to brighten the midtones or to the right to darken them. This is a subjective decision and will depend on how you think the image should look.

3 Invert the image to make a negative and then open up Curves. Tweak the shadows a little with a curve adjustment similar to the image above and print out a small version of the negative to use as a test.

4 Once you have printed from this, the resulting print will tell you if you have made a big enough correction. You may wish to go back to Photoshop and change the curve before printing out the negative to the size you require.



crystals or powder and each is dissolved separately in distilled water to make two solutions.

Once the solutions are made up, they can be stored for a while if kept in the dark. Although a mould will often appear on the ammonium ferric citrate after a couple of months, I have not found this to be detrimental to the mixture – I just filter it out. Once mixed together, however, the solution should be used as soon as possible. The solutions are mixed in equal quantities and then coated onto a surface. Many different surfaces can be used, but to simplify the text I will refer only to paper from now on.

A flat brush is used to spread the mixture onto the paper. Many people state that you shouldn't use a brush with a metal ferrule (the bit that holds the hairs to the handle), but if you confine the mixture to the tip of the brush it really shouldn't be a problem. The paper is then hung up to dry away from daylight and bright artificial light. To judge dryness, the paper should sound crisp when flexed.

Cyanotype paper is not very sensitive to light, so printing has to be done by placing the negative on the paper and giving it a lot of UV light. Don't bother trying to expose



This cyanotype image reveals the intricate form of a fern frond

it using a darkroom enlarger – it will take months. The negative is placed on top of the paper and this is held in place by a strip of masking tape down one side and held flat under thick glass. Paterson contact printing frames (without the plastic strips for holding film) are ideal, but you could use thick MDF board, 5mm glass and a few bulldog clips. This is then exposed to sunlight or UV light, and once the exposure has been given the paper is simply washed in running water and dried.

JUDGING EXPOSURE

Two of the most common questions beginners ask are: 'How much exposure do I give?' and 'When do I know it has had enough?' Well, there are a couple of ways to establish this. You can coat up some smaller strips of paper to use as test exposures and then try these before committing yourself to the final image. Alternatively, you can judge it by eye, although this does require some experience. If you have areas of coated mixture that are outside the negative area and are getting maximum UV rays, these will get more exposure than the bits under the negative. Usually, when these bits look as though they have become solarised, it is likely that

it has had enough. The uncovered areas, however, are no indication of what is going on underneath a negative, which could be thin, normal or dense.

Film negatives are subject to exposure and development variations, and if overprocessed they can be very dense. If you are using film negatives and are getting normal shadow areas (dark tones) with areas of bright white showing no detail, then your negative is too contrasty and has been overprocessed. I use ortho copy negatives made from resin-coated prints (see page 38). These can be made to the correct contrast according to the type of printing process I am using.

DIGITAL NEGATIVES

Digital negatives are a different matter. They are not likely to have the problem of being too dense, as the printer cannot lay down enough ink. Many practitioners now prefer this method, as it allows cyanotypes to be made from digital images or film scans.

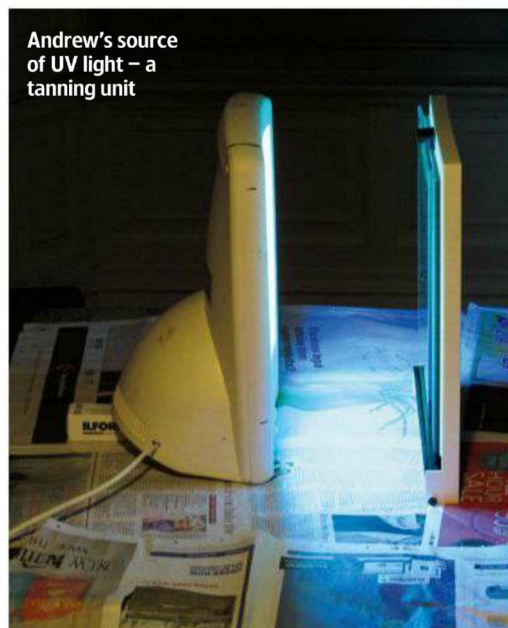
Making digital negatives can simply be a matter of inverting your image in Adobe Photoshop and printing out on overhead projection film. Pictorico Premium Overhead Transparency Film is generally regarded as the best



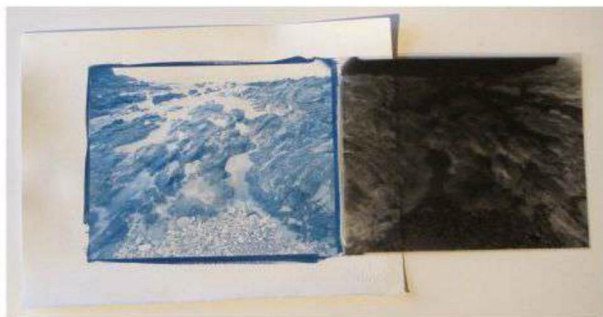
ESSENTIAL ITEMS

Before trying the process for yourself, make sure you have everything you need. Here is a list of essential items

- Scales for measuring the quantity of raw chemicals (not to be used for food afterwards)
- The chemicals – potassium ferricyanide and ammonium ferric citrate (green)
- Measuring jug or darkroom equivalent
- Water – most practitioners prefer it distilled or de-ionised for making up solutions
- A few plastic spoons for measuring out and stirring
- Storage bottles – make sure they are very clean and are clearly labelled. Brown glass bottles of 100ml size can be bought from most chemist shops
- Watercolour paper or whatever surface you intend to coat on
- Brush – you will need a flat brush, preferably a flat, wooden hake brush
- Source of UV light – sunlight or tanning lamps
- Contact printing frame – a sheet of thick glass, a piece of thick board and some bulldog clips will suffice
- Timer
- Clean plastic tray for washing the paper
- Drying area or washing line
- Safety equipment – rubber gloves, goggles, and so on
- Newspaper to cover work surfaces



Andrew's source of UV light – a tanning unit



MAKING ORTHO COPY NEGATIVES

A step-by-step to guide to working with ortho negatives

All these steps can be carried out under red safelight, as ortho film can be handled in red safelight conditions.

1 Make a print on resin-coated paper to the size that you want your final cyanotype to be, making sure you have put tone into all the important areas, such as the sky.

2 Process and wash normally, then dry.

3 Remove the negative and put your enlarger up to the top of the column. Close the lens down 2 stops from the widest aperture.

4 Put a sheet of Ilford ortho film on the baseboard (emulsion-side up) and place your resin-coated print face down on it.

5 Place a sheet of heavy glass on the top.

6 Do a test exposure in 5sec increments up to 30secs.

7 Process in normal-strength paper developer at 20°C for 1min with constant agitation.

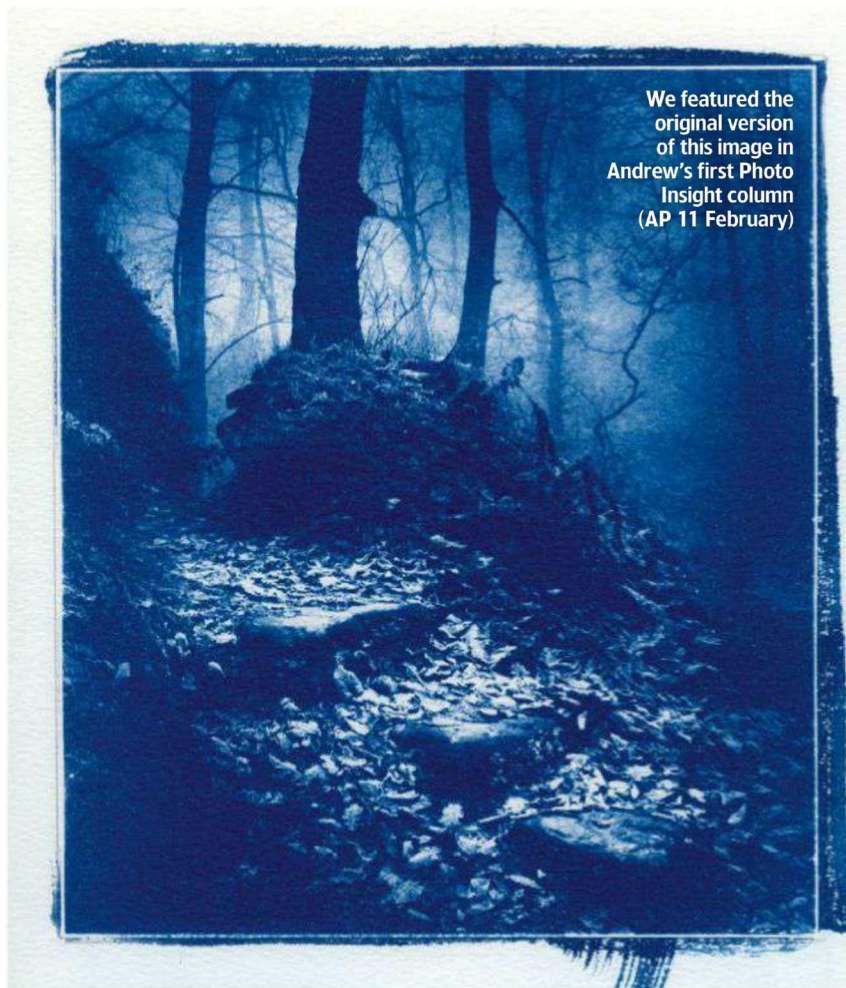
8 Carry out the usual stop, fix and rinse.

9 Assess the negative. You are looking for the exposure that gives you plenty of tone throughout the image, but is clear in those areas that were pure black on the print. If you do not have enough density on the negative, repeat the test with the enlarger lens opened up 1 stop brighter.

10 Expose a full sheet of film at the correct exposure and process as before. Develop, stop and fix. Wash for 15mins and hang up to dry.



Paper that has been coated in the areas Andrew wants exposed



We featured the original version of this image in Andrew's first Photo Insight column (AP 11 February)

medium for this purpose. Simply inverting your image will not give you the best results, though – a straight inversion will leave you with a negative that prints too dark in the shadow areas. The trick is to tweak the contrast a little in Curves before printing out. In this way, you put more tone in the thinner parts of the negative and get a corresponding tone on the print (see page 36).

There are plenty of references on the internet for further study and some go into great detail. For beginners, though, I would suggest a simple sequence, and large-format negatives, particularly 10x8in negatives, are beautiful printed as cyanotypes. Using a large-format camera gives negatives of amazing detail and tonality, with corresponding long-scale cyanotypes – if the negatives are processed correctly, that is.

However, bear in mind that using a unique negative to print on a hand-coated paper puts it at risk. It could easily pick up stains from the coated paper if the mixture has not dried completely. The second thing to bear in mind is that these kinds of negatives are very difficult to attach tape to. The clear edge of the negative is so narrow that there isn't sufficient space to attach masking tape without encroaching into the image.

MIXING

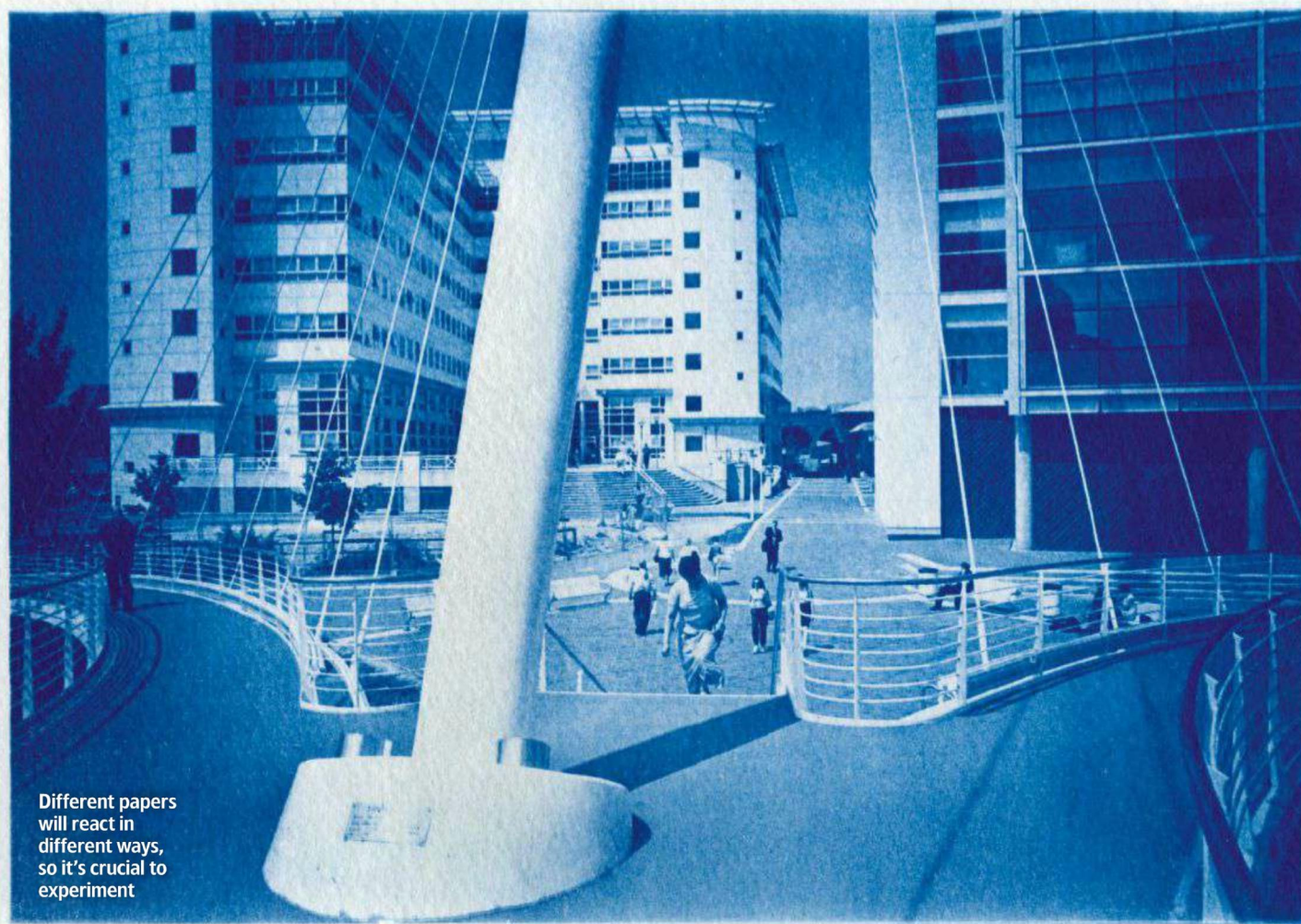
Weigh out 25g of ammonium ferric citrate (green) and pour it into 100ml of (preferably) distilled water while stirring. Use a plastic spoon or glass rod to stir. Do not use anything metal. The temperature of the water is not critical, and room temperature is perfectly fine.

Weigh out 10g of potassium ferricyanide and mix with a different 100ml of water, doing as you did with the previous chemical. Keep these solutions in separate, sealed plastic or brown glass bottles. Store in a cool, dark place.

COATING

When you are ready to use the solutions, mix equal quantities of each. The total volume of both combined should be enough to cover the paper you plan on using in one session. Coated paper and mixed sensitiser will not last more than two days, and often less, so save your solutions. I measure my solutions out using two syringes, which are labelled to avoid cross-contamination. Usually 2–3cc should be enough to cover a large part of one A4 sheet. If you are coating test pieces, mix up half as much again.

I should also mention that precoated paper and fabric are available from www.bluesunprints.com.



Different papers will react in different ways, so it's crucial to experiment

PAPERS

Not all papers give good results with this process, because cyanotype prefers a slightly acid environment and many papers have an alkaline buffer added, which cause the image to fade. The reason many people recommend using distilled water for the mixing of the solutions is because some tap water is alkaline, which will be detrimental to the process.

I suggest using a decent-quality watercolour paper to begin with, then try other surfaces later to see if they behave the same way. Different workers have their own preferences when it comes to paper types. Most insist on 100% cotton rag paper. I began with Bockingford, which is easy to obtain and works pretty well, although the surface is quite rough. Dr Ware suggests Atlantis Silversafe Photostore 200gsm, Arches Platine 310 gsm and Whatman Watercolour 290 gsm, but his best results are obtained on Ruscombe Mill's handmade Buxton paper. Dr Ware specifically designed the Buxton for alternative processes.

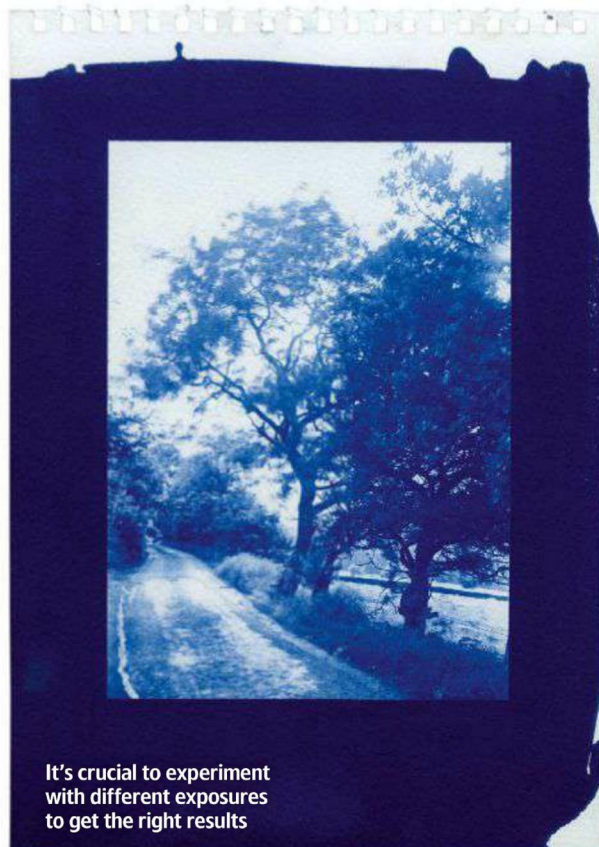
If you want to try others, there is a page on the alternative photography website that shows results for cyanotype tests with a number of papers (visit www.alternativephotography.com/wp/paper/tests-in-blue-papers-for-cyanotypes). Thin papers are generally unsuitable for alternative

processes, as they disintegrate during the wash, so buy papers of 200gsm or heavier.

EXPOSURE

Exposure can be given by sunlight or UV light. A portable sun-tanning unit is inexpensive and ideal for images up to A4. I prefer the colour that sunlight gives (there does seem to be a difference), but in the UK sunlight is not always easy to find. I mainly use a face-tanning unit at a distance of around 6in from the glass. This gives exposures of 10–15mins from a normal negative. The image can be seen once the negative has been lifted from the paper, but note that it will lighten in the wash. A print that looks darker than you require should lighten to the correct density, and judging this becomes easier the more you practise.

The best way to get it right is to do a test exposure on a separate piece of paper coated from the same mixture. Use some black card to partially cover the paper, and expose in 5min increments. Producing exposures at 5mins, 10mins, 15mins, 20mins, 25mins, 30mins, 35mins and 40mins will tell you what you need to know. My tanning unit is designed to tilt back for a better angle towards your face, but for exposing a cyanotype it needs to be parallel to the contact frame. I prop mine up with a roll of 120 film. **AP**



It's crucial to experiment with different exposures to get the right results

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

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Terence Donovan (1936-96)

Terence Donovan's creativity and charisma made him one of the most successful photographers of his generation, writes **David Clark**

TERENCE Donovan's rise to prominence in the early 1960s, together with like-minded contemporaries David Bailey and Brian Duffy, signalled a fresh approach to fashion photography. It became less formal and studio-bound, and models who were previously depicted as remote and aloof were now more like the girl in the street.

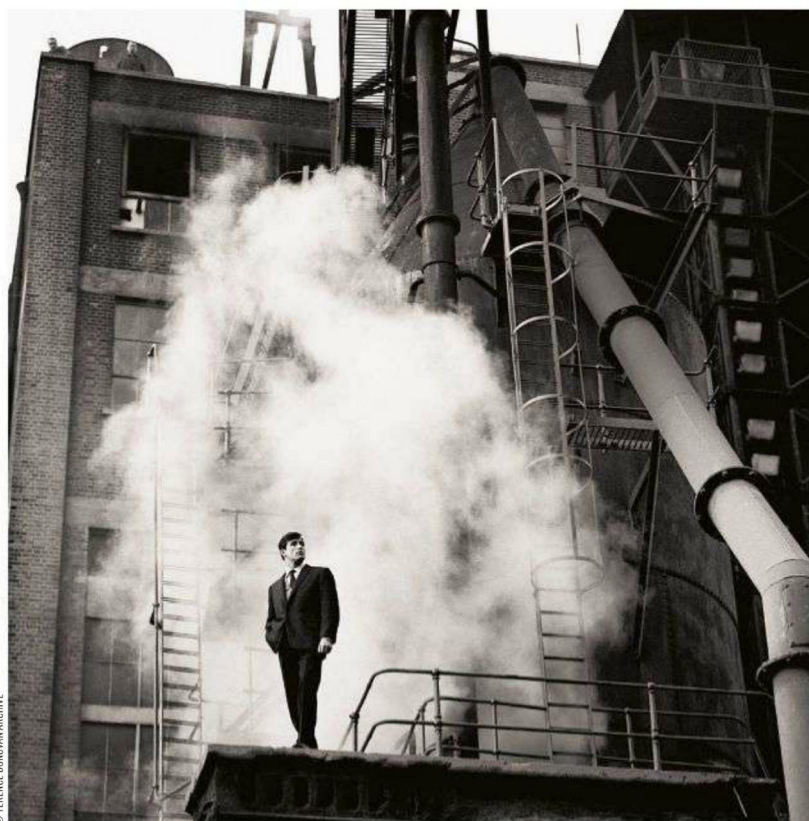
Shooting fashion became cool and the photographers themselves became sought-after celebrities. The elder generation of fashion photographers looked on with a mixture of admiration and disapproval: Cecil Beaton described Donovan's work as 'strong and stark', but said his models had 'no innocence' and was uneasy about the way he made them 'look as if they were wearing soiled underwear'.

Duffy offered a different perspective. 'Before us, fashion photographers were tall, thin and camp,' he told *The Sunday Times*. 'We're different. We're short, fat and heterosexual.'

Like Bailey and Duffy, Donovan was a working-class Londoner. He was born in Stepney in 1936 and his father was a long-distance lorry driver. He attended numerous schools for short periods and spent most of the years during the Second World War travelling around the UK in his father's lorry. At the age of 11, following in his uncle's footsteps in the printing business, he began a part-time apprenticeship in lithography.

Donovan studied block making at the London School of Photo-Engraving and Lithography, and at the age of 15 began working for block-making company Gee and Watson as a photographer's assistant. Here he discovered that photography, rather than printing, was his true passion, and he went on to assist other photographers, including Michael Williams at *Fleet Illustrated*.

This work was interrupted in 1955 by two years' national service in the Royal Army Ordnance Corps, and soon afterwards he went to work at the studio of leading fashion photographer John French. A year later, at the age of 22, Donovan set up his own studio in London's Knightsbridge.



Left: A male model poses on a rooftop at London's Grove Road Power Station during a photo shoot for the magazine *Man About Town*, 1960

Right: Terence Donovan during a photo shoot in London, 1963

The studio was a success and he was soon working regularly for advertising agencies and magazines. A fashion shoot for *Man About Town* in 1960 was typical of his work at this time. One of these images shows a model posing against a backdrop of a cloud of steam while standing on a rooftop at London's Grove Road Power Station (see above). It demonstrates Donovan's ability to create images that not only showed the clothes to best effect, but were also original and visually arresting.

In these early years he also shot documentary photo essays for *Man About Town*, including one about a day in the life of a stripper in London's West End. Although these shoots were successful,

Donovan wasn't naturally inclined to shoot documentary work. He mainly used the things he saw in everyday life as an inspiration for carefully arranged work with models.

In 1963, he did his first shoot for *Vogue*, beginning a lifelong association with the magazine, but during the 1960s and '70s he also shot fashion and portraiture for a range of publications, including *Nova*, *Elle*, *The Sunday Times Magazine* and *Harper's Bazaar*.

Donovan was noted for his technical mastery of the medium as well as his visual creativity. He had a relaxed but professional manner with his subjects, whether fashion models or







© 2012 TERENCE DONOVAN ARCHIVE

Naomi Campbell, photographed for British *Elle*, September 1988

Biography

1936

Born in Stepney, East London, on 14 September

1951

Became a photographer's assistant at print firm Gee and Watson, then at photographers High White and Michael Williams

1955

Called up for two years' national service in the Royal Army Ordnance Corps

1957-58

Joins studio of fashion photographer John French to assist Adrian Flowers and John Adrian

1959

Opened his first photographic studio in London's Knightsbridge

1963

Receives his first commission to shoot for *Vogue* magazine

1964

First book published, *Women Throo The Eyes of Smudger* Terence Donovan

1973

Directs the comedy spy thriller *Yellow Dog*

1980s

Directs TV commercials and pop videos, shoots advertising and fashion

1983

Publishes *Glances*, a collection of erotic images of women

1985

Publishes *Fighting Judo*, a book on judo techniques he also co-wrote with judo expert Katsuhiko Kashiwazaki

1986

Directs the pop video for Robert Palmer's *Addicted to Love*

1996

Commissioned by *GQ* magazine to shoot a major series of rock portraits. Later that year, he dies on 22 November, aged 60

BOOKS AND WEBSITES

Books: *Terence Donovan: Fashion*, edited by Diana Donovan and David Hillman, with text by Robin Muir and foreword by Grace Coddington, is published by Art/Books, priced £60 hardback. Visit www.artbookspublishing.co.uk.

Websites:

The Terence Donovan Archive website, www.terencedonovan.co.uk, includes a selection of his images plus biographical information. More Donovan images can be seen on www.chrisbeetlesfinephotographs.com.



royalty, and kept up a steady stream of banter while photographing.

'Shoots were always a pleasure,' *US Vogue's* creative director and former model Grace Coddington says in the new book *Terence Donovan: Fashion*. 'With Terry, one would spend one's day laughing until one's sides ached. But he always had such a great command of the situation, no fussing about, always so direct.'

Donovan made a feature film, the comedy spy thriller *Yellow Dog*, in 1973, which critics generally agreed was visually arresting but had a confusing plot. His talent was more suited to shooting television commercials, which formed the main part of his work in the 1980s.

He also directed a number of influential pop videos, most famously for Robert Palmer's songs *Addicted to Love* and *Simply Irresistible* in the 1980s. Both were glossily lit and featured Palmer surrounded by numerous glamorous, mannequin-like models.

During the '80s, Donovan was also popular as a celebrity and royal portrait photographer. He shot formal portraits of Princess Diana in three separate sittings, as well as the Duke and Duchess of York and Margaret Thatcher when she was Prime Minister.

Although always busy with work, Donovan found time to explore other forms of artistic expression. He was an enthusiastic abstract painter, holding a successful exhibition in London in 1990. He was also a Zen Buddhist and a black belt in judo, co-writing and providing images for a book on judo in 1985.

Donovan was appointed a Visiting Professor at Central St Martin's School of Art in 1996 and the same year shot a major series of rock star portraits for *GQ* magazine. Yet later that year, Donovan's life came to a tragically premature end when he committed suicide at the age of 60. The inquest that followed revealed he had been taking steroids to treat eczema, which had brought on severe depression.

Donovan left an archive of more than a million images, made during 40 years as a professional photographer. In his final interview, a few months before his death, he insisted that his career had been motivated by the sheer enjoyment of photography – the money and fame it had brought was of secondary importance.

'What you've got to understand about Bailey and me is, we were fantastically hard-working,' he said. 'Bailey and I never wanted to be successful photographers. That wasn't the plot. We weren't ambitious, ever. We just wanted to do it.' **AP**

Today's Special Moments... Tomorrow's Cherished Memories...

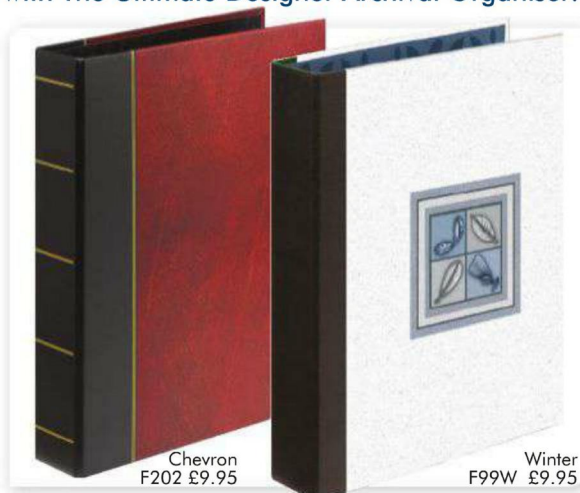
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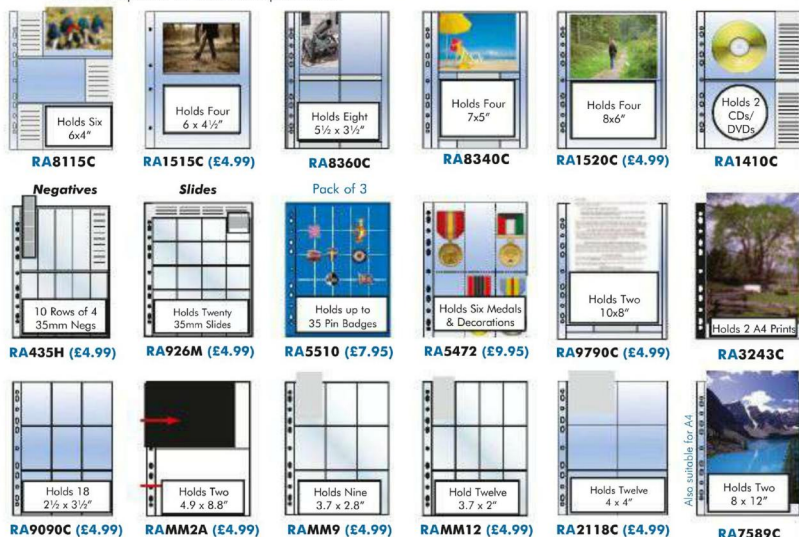


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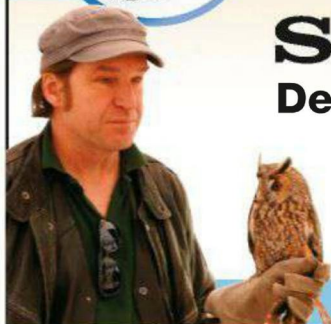
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Original

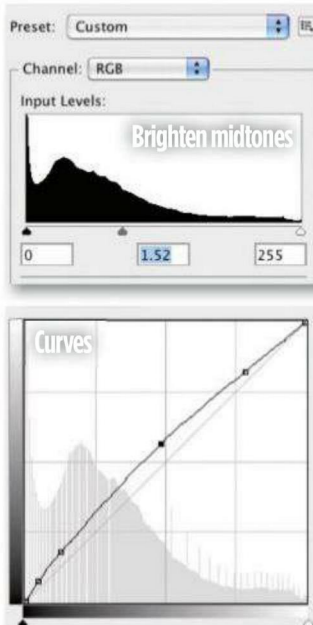
Jamin Chetter Portrait

Olympus E-500, 81mm, 1/500sec at f/4, ISO 400

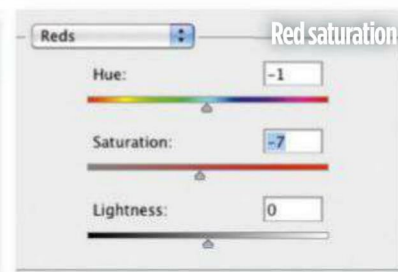
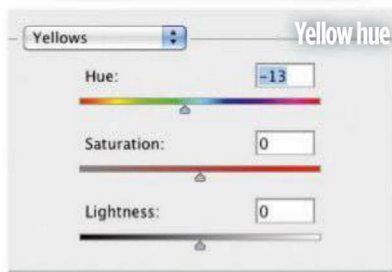
I LIKE Jamin's portrait of his father – there is something very positive about it. Jamin has caught a great moment and a nice expression, but the subject is just too dark. It isn't really a case of needing more exposure, but of needing a reflector or a pop of flash to throw light into those eye sockets and the right side of the face.

The contrast is just too high, so with Levels I've lightened the midtones to bring out more detail. The top left of the dome of the subject's head is only just recording detail, so while I was brightening the midtones I had to be careful not to impact on the highlights. This concern is reflected in the curve I applied next – it brightens the shadows and the midtones more, but I've restrained the top of the curve so the brighter tones did not burn out to white.

With the brightness fixed, the yellow/magenta/cyan colour cast became more obvious in the subject's face. Often when faced with shaded light in woodland, a camera's automatic white balance will introduce odd hues in an attempt to correct the filtered light and the surroundings. With so much green around it's no wonder the camera thought to add magentas and cyan, but using the Hue/Saturation tool I was able to shift the hue of the yellow to neutralise



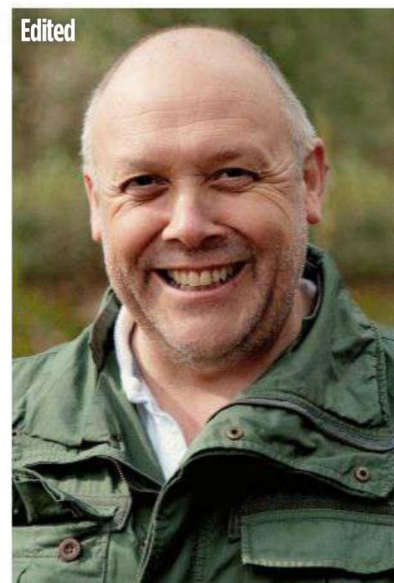
After Curves



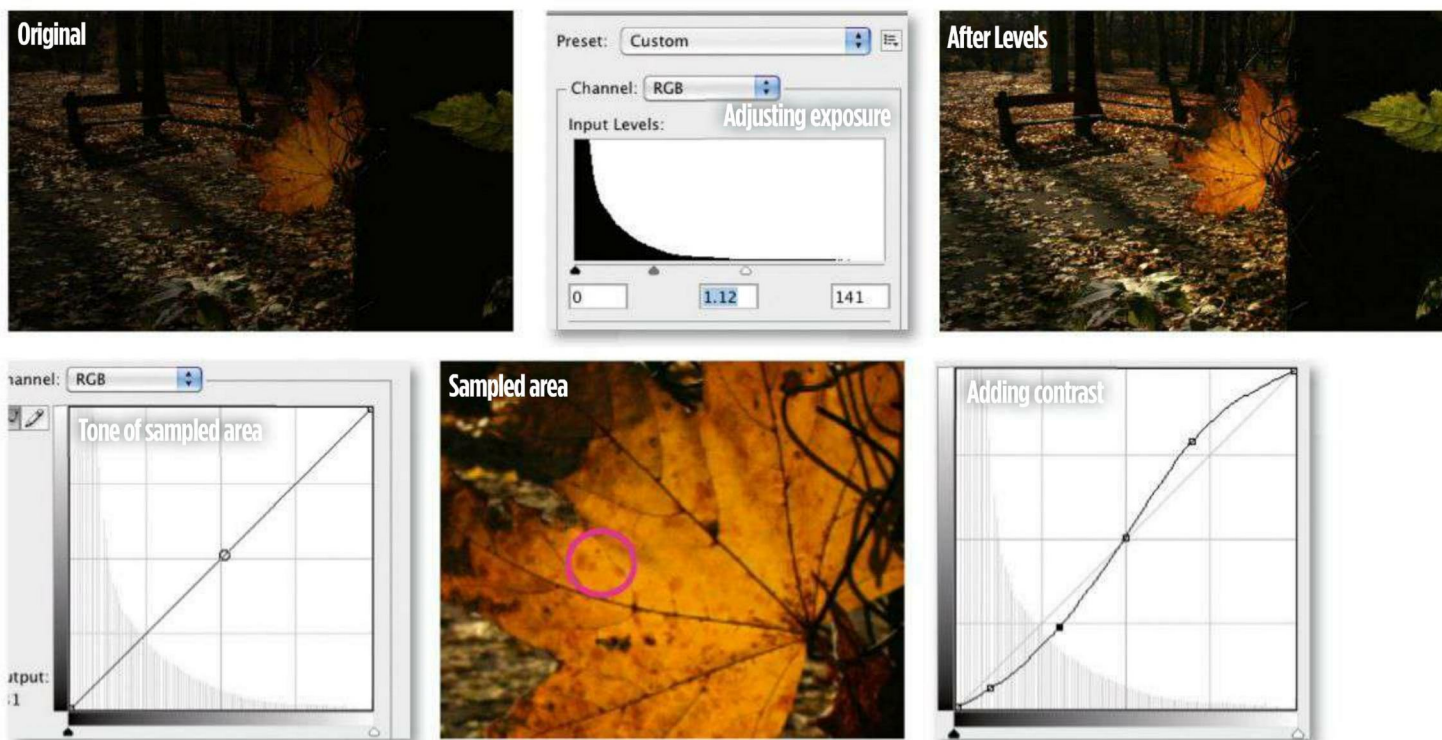
the excess magenta. I then switched to the red channel to shift the hue away from the cooler colours, and then to reduce the amount of red in the scene by knocking back the saturation of that channel.

My final suggestion has more to do with what Jamin should have done at the time of shooting. The background on the left of the shot is very nice – smooth, relaxing and not distracting – but that tree trunk on the right of the frame is screaming for us to look at it instead of Jamin's dad. Jamin needed to move so he could get an uncluttered background. We would then have no problem knowing where he wanted us to look in the frame.

To simulate the effect of having a clear background, I copied the left-hand background and flipped it over to the right so you can see what I'm talking about. With the clear background, the brighter features and the shifted colour, the picture works so much better.



Edited



Backlit leaf Attila Szaniszló Canon EOS 30D, 24-105mm, 1/400sec at f/14, ISO 100

I THINK exposure is one of the most difficult aspects of photography to get right – even in the digital age. The hardest bit is taking the time to understand what is special about the light, and then to come up with an aperture, shutter speed and ISO rating that will make the most of what you are looking at.

Here, I'm certain that Attila stopped to take this picture because he was impressed with the way the sun was making the leaf light up against the woodland floor, but what he has given us is not a glowing amber natural miracle, but a patch of dim orange in a dark frame. Although all the elements are there for a good picture, he hasn't quite

managed to make the most of them. The critical thing is that the picture needs to be brighter.

I used Levels to draw in the highlights and then to shift the midtones over to the left to make the leaf glow. With the Curves window open, I clicked on the leaf to see where its tones would register. As you can see from the screen grab, the tones were almost exactly in the middle of the curve. I then used the curve to deepen all tones darker than the leaf, and to lighten the tones that were already brighter than that sampled tone – effectively increasing the contrast of the scene.

All that was left to do was to crop the image so that the leaf could occupy a larger area of the

picture and become a bit more prominent. I was also unsure whether the green leaf on the right of the frame adds to the picture or just draws attention away from the main subject. I spent some time trying different crops, but finally decided that the composition works equally well when the main leaf and the bench are included, and when the main leaf and the green leaf are included, but it's not so good when all three elements are in the shot. I've made three final crops: one 6x8, one 16x9 and another completely different composition at 6x7. I'll let you decide which you like best, but either way Attila wins my picture of the week award – just for thinking to photograph the scene in the first place.



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Frio universal hotshoe mount

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FRIO'S universal hotshoe mount is an innovative adapter with a 1/4in thread incorporated for attaching a flash, LED light panel or a mini monitor to a lighting stand, tripod or indeed anything with a male 1/4in stud. Made from tough moulded plastic, the hotshoe mount has a virtually indestructible feel, as the thread socket is made from metal that will not wear or crack in the same way as a plastic thread could. It is essentially a 'coldshoe' adapter, as there are no electrical connections between the equipment and the mount, but the DualLock security catch means that once attached, your gear cannot become detached accidentally.

All standard hotshoe flash units will fit the mount. There are also locking-pin holes for Nikon and Canon flashes, and the mount will accept the Nikon SB-900 oversized foot with no problems. Its minute size means you can leave it attached to or stored with your equipment permanently. **Andrew Sydenham**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Vanguard Quovio 41 shoulder bag

£180

www.vanguardworld.co.uk

AIMED at photographers and videographers, Vanguard's Quovio 41 shoulder bag features a large internal storage area that is well padded on all sides and can be customised using the standard Velcro dividers. It holds two camera bodies and multiple lenses, and has a padded cell for a 14in laptop. Access is via the top, with the dual zippers connected by one large single handle that offers quick retrieval of the contents. This lidded section also has a zipped pocket containing strapping to secure a tripod to the top of the bag. I found this option offered more stability when in transit than the strapping found at the front of the bag.

There are a number of external pockets and straps, including one clever pocket at the back that can be unzipped from both top and bottom, allowing attachment to a wheeled suitcase or kit bag. Thanks to a large well-padded shoulder strap, the Quovio 41 is comfortable to carry and has the option of a hand-strap. My only complaint is that the rain cover has a tendency to work loose.

Robert Sibley



Amateur Photographer
Vanguard's Quovio 41 offers flexible storage for full weekend kit
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm X-E1

It's a more compact and affordable option than the company's X-Pro1, but the X-E1 uses the same sensor and has a higher-resolution EVF.

AP 8 December

Nikon Coolpix P7700

Nikon's latest high-end compact camera has a fast f/2 aperture lens with 28-200mm range, and shoots raw+JPEG.

AP 8 December

Sony Alpha 99

Competitively priced, the Sony Alpha 99 has a 24.3-million-pixel, full-frame sensor and ISO 100-25,600.

AP 15 December

Samsung Galaxy Camera

We test the world's first consumer camera with both Wi-Fi and 3G/4G connectivity.

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Canon EOS M

Canon's first digital compact system camera has an 18-million-pixel, APS-C-sized sensor, Digic 5 processor and ISO expandable to 25,600.

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Olympus Pen E-PL5

Built around the same 16.1-million-pixel sensor as the Olympus OM-D E-M5, the diminutive Pen E-PL5 should offer excellent image quality. **Richard Sibley** tests this latest system camera

Richard Sibley
Technical editor



THERE have been 24 Panasonic and Olympus micro four thirds system cameras since Panasonic launched the first of its type, the Lumix DMC-G1, in 2008. The compact size of both the cameras and their lenses has made the system extremely popular, particularly among documentary and travel photographers requiring discreet and lightweight kit.

One of the latest micro four thirds models is the Olympus Pen E-PL5. It has a compact camera-style body, rather than a miniature DSLR build, and a comprehensive range of direct controls that should offer enthusiast photographers all the features they need.

However, micro four thirds cameras initially came in for criticism for their comparatively lower resolutions and noisier images than equivalent DSLRs. But technology has progressed over the past few years, as demonstrated by the excellent 16.1-million-pixel sensor of the Olympus OM-D E-M5, which was then used in the Pen E-PM2 and now in the Pen E-PL5.

In our recent review (AP 3 November),

AT A GLANCE

- 16.1-million-pixel four thirds Live MOS sensor
- ISO 200-25,600
- 3in, 460,000-dot tilting touchscreen
- 1920x1080p 30fps HD video
- New faster AF system
- 8fps shooting rate
- Street price around £599 with 14-42mm kit lens

we rated the Olympus Pen E-PM2 highly, particularly for its size, features and image quality. With the E-PL5 sharing many of the same specifications, another excellent camera may well have been added to the micro four thirds system.

FEATURES

The Olympus Pen E-PL5 carries the same 16.1-million-pixel, Live MOS, four thirds-sized sensor as the company's own OM-D E-M5 and the more recent Pen E-PM2. All three cameras use the Olympus TruePic VI processing system and have an identical ISO range of 200-25,600. Therefore, it's entirely reasonable to expect the E-PL5 to produce images equal in quality to those from the E-M5 and E-PM2.

In terms of shooting features, the E-PL5 offers all those you would get with an enthusiast-level DSLR. Shots can be saved in raw or as JPEGs, and it is possible to shoot both simultaneously. There is a full complement of manual and automatic exposure modes, with shutter speeds ranging from 60-1/4000sec, along with a bulb mode that allows exposures of up to 30mins.

Impressively, the powerful processing in the E-PL5 enables shooting at 8fps, while Olympus claims that the camera can capture up to 27 raw images, or 19 raw and JPEG Normal images in a burst, with a Toshiba SDHC UHS-I Class 10 8GB SD card. However, I was able to shoot 14 raw images, and 14 raw and JPEG Normal images, when using a Sony SDHC UHS-I Class 10 16GB SD card, so it is worth bearing this in mind for anyone planning to use the camera for long bursts.

Like the E-M5 and the E-PM2, the E-PL5 has a new live bulb mode. With this selected, the rear 3in LCD screen displays an image updated every second with the current exposure. Think of it as like having a print in a developing tray: the image will appear before your eyes, showing exactly when to stop development.

In contrast to many recent releases, the E-PL5 doesn't have built-in Wi-Fi connectivity, although it can operate wirelessly with the use of an Eye-Fi-compatible SD card or a new Toshiba Flash Air SD card. What it does have is a

touchscreen, which allows for touch focusing and firing of the shutter. This screen will be discussed in more depth later.

Overall, then, the E-PL5 has a comprehensive feature set with more than enough settings to keep enthusiast photographers happy, as well as automated settings to reassure entry-level users.

8/10

BUILD AND HANDLING

The body and button layout of the E-PL5 remain largely unchanged from its predecessor, the E-PL3. The camera has a compact-style body, with a reasonable complement of buttons for direct access to important functions and settings. A drive-mode dial sits on the top-plate, making changes between exposure modes very quick. However, most changes are made via the on-screen shooting menu, which is accessed by pressing the OK button.

There are a few changes to the body of the E-PL5 compared to its predecessor. The first is the introduction of a screw-in

handgrip. Like the E-PM2, this attaches to the camera's side. In my view, the camera looks better without it, but that said, assured handling is more important than pleasing aesthetics, and the accessory does afford necessary extra purchase.

Another improvement is to the camera's screen. The previous tilting mechanism has now been adapted so it can fold around and face the subject. It is also a touchscreen.

Overall, the E-PL5 comes close to encapsulating what the micro four thirds system should be all about. The camera is small, but with all the features expected of a DSLR, although it may take an extra click or two to access them via the E-PL5's menu. What I enjoyed about using the camera was that its size and design didn't restrict the images I wanted to take. In fact, it was occasionally a great help. Using the articulated screen to compose low-angled images is easy, and as it can be carried in a coat pocket the E-PL5 can always be on hand when a photo opportunity presents itself.

9/10

METERING

During the course of my test, I found that the E-PL5's 324-zone ESP evaluative metering had a tendency to underexpose slightly, by about 0.6EV. This is not generally an issue, however, and, if anything, it helps to maintain detail in the highlight areas.

By now, I'd imagine most readers are familiar with the extra metering modes on Olympus cameras. Evaluative, spot and centreweighted metering are available, as well as highlight and shadow spot modes. The latter two allow a point in the image to be specified as the highlight or shadow, and the exposure is then calculated so that these points remain as highlights or shadows, regardless of the rest of the image.

What I like about the Olympus metering system is the way it seems to be designed with dedicated photographers in mind. Of course, the camera can produce good images for those who just want to point and shoot, but with a variety of metering options it is flexible enough for enthusiast photographers, who can really choose how they wish to meter and expose their images.

8/10

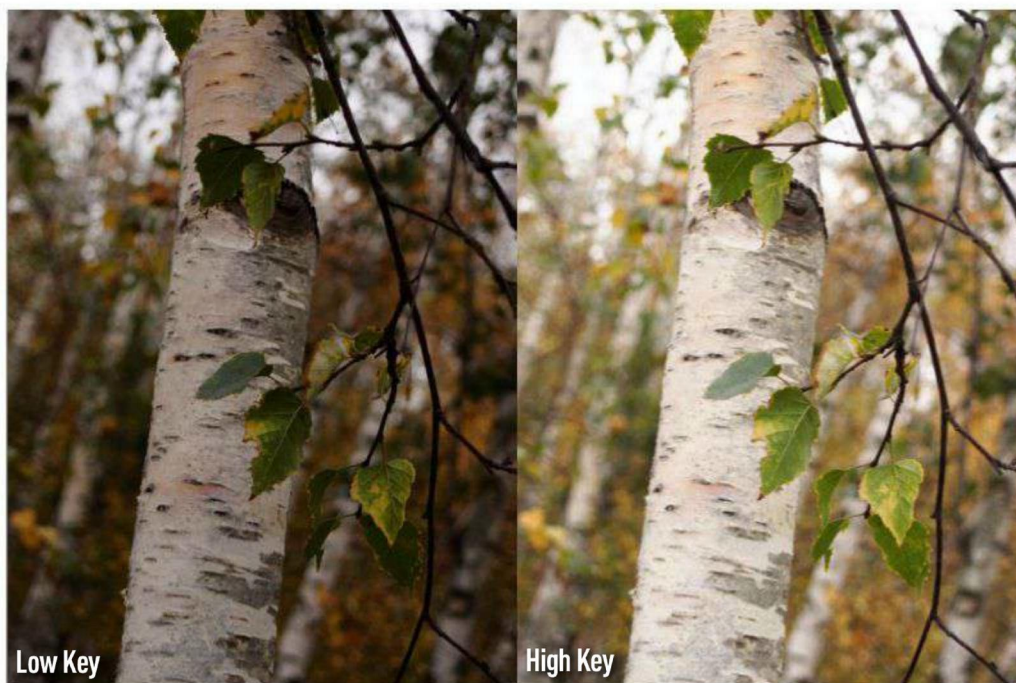
AUTOFOCUS

One compromise of early compact system cameras was the speed of their contrast-detection autofocus. Since then, processing power and sensor readout speeds have increased and improved the speed of this type of AF, and it is no coincidence that Olympus calls its latest AF system 'FAST AF'.

I found the 35-point autofocus system to be fairly snappy, and much better than that on first-generation CSCs. However, it doesn't react quite as quickly as a phase-detection system. It is still fast enough, however, for most types of situations for which an enthusiast photographer will use the E-PL5.

Although not really designed for fast-moving subjects, the AF tracking feature

The gradation feature can be used to create Low Key or High Key images



FEATURES IN USE

GRADATION FUNCTION

ONE INTERESTING

feature found on Olympus cameras is the gradation function. This has four options, namely, Normal, High Key, Low Key and Automatic. Normal is self-explanatory, while High Key brightens the images, exposing

the histogram towards the right. Low-key darkens the image by underexposing and darkening highlights, while Auto chooses between High Key and Low Key.

The different gradation tones are applied to JPEG images, and can help create striking pictures.

However, be warned that they do affect the exposure, so if you are shooting raw and JPEG images simultaneously, you may find that raw files are under or overexposed. Remember to switch back to the Normal setting when not in use.



works very well, locking onto a target and keeping it in focus. This will be useful for some wildlife photographers, for whom the 2x crop factor of the small micro four thirds lenses is particularly appealing. Similarly, it is useful for quick focus and recomposing techniques when shooting documentary images.

For really precise focusing there is a manual option. As is now standard, a twist

of the lens barrel prompts the rear screen to show a magnified view of the area being focused, with more than 800 different precise areas available.

The main new focusing feature of the E-PL5 is the fact that the touchscreen can be used to select the AF point. While I am not a fan of touchscreens for selecting onscreen menu items, it is very useful to be

Above: The pinhole camera mode is one of the more useful art filter effects. It creates a dark vignette around the edge of the image

able to simply touch a subject on screen and have the camera focus on it.

The E-PL5 can also be set to focus and take an image, although this doesn't feel entirely natural and is likely to introduce camera shake due to having to slightly press the camera at the time an image is taken. As both hands aren't supporting the camera, using the touchscreen to take an image simply doesn't offer the stability of shooting with the camera in both hands.

8/10

DYNAMIC RANGE

When combined with careful exposure, I found the dynamic range of the E-PL5 to be good. In the past, four thirds sensors have been criticised for having a restricted dynamic range compared to the APS-C format. However, improvements in technology, combined with a sensible sensor resolution of 16.1 million pixels, means that the dynamic range of the E-PL5 is comparable to that of an APS-C sensor.

Generally, the evaluative metering tends to slightly underexpose, which helps to retain detail in highlights. Although this darkens shadow areas, it is possible to recover some detail without drastically increasing noise.

7/10



Left: Image quality is very good, but JPEG images can look a little overprocessed

NOISE, RESOLUTION AND SENSITIVITY

This is the third time we have seen a 16.1-million-pixel sensor in an Olympus camera, with both the Olympus OM-D E-M5 and Pen E-PM2 including the same unit. In both cases we have been impressed with the image quality produced. Although other cameras may use higher-resolution sensors, 16.1 million pixels is a good compromise that allows the E-PL5 to produce detailed images while keeping noise to a minimum. This means it is possible to make decent-sized prints from the digital images.

Generally, the E-PL5 does an excellent job of reducing chroma noise in the JPEGs it creates in-camera. Speckled colour is largely non-existent, even when shooting at high sensitivities. Luminance noise is far more difficult to reduce, however, but the E-PL5 controls it quite well in-camera up to around ISO 800. At ISO 1600, there are hints of speckled noise and this increases with the sensitivity. The camera tries to correct this by smoothing out some of the noise, but this also reduces detail. Having said that, at the sensitivity settings most photographers will use – ISO 200–1600 – noise shouldn't be too problematic.

One thing the E-PL5 is guilty of is overprocessing JPEGs. In some images taken at ISO 200, edges are slightly oversharpened, which is noticeable due to a hint of luminance noise. Slight image artefacts appear occasionally in shadow areas, although these aren't noticeable in raw images. I would suggest reducing the in-camera sharpening of whichever image style you are working in, and also using the Super Fine JPEG settings. Strangely, this is tucked away in the custom menu, rather than in the JPEG/raw menu. It is odd that Olympus has always left this setting in the custom menu in its E-series DSLRs and micro four thirds cameras. Why not make it far more obvious? After all, it improves the quality of JPEG images by compressing the image less.

Opening raw files in Olympus Viewer 2 makes it clear that some processing of raw files is going on in the background. Even with the noise reduction set to Off, it still seems that some basic luminance noise reduction is applied. The latest updates to Adobe Camera Raw 7.3 and Lightroom 4.3 include support for the E-PL5 and give a clearer idea of what the raw files look like, and they are very good.

Luminance noise is obvious, but colour noise is well controlled and is easy to remove almost completely. I tend not to apply too much luminance noise reduction as it reduces detail. I found that just nudging the luminance noise reduction slider to about 5, and then applying a slight sharpening and a touch of local contrast with the Clarity tool, created just the right compromise between luminance noise and detail, particularly in ISO 800 images. At lower sensitivities, just a slight sharpening and tweak to the contrast was about all that was needed.

In terms of resolution, the

Facts & figures

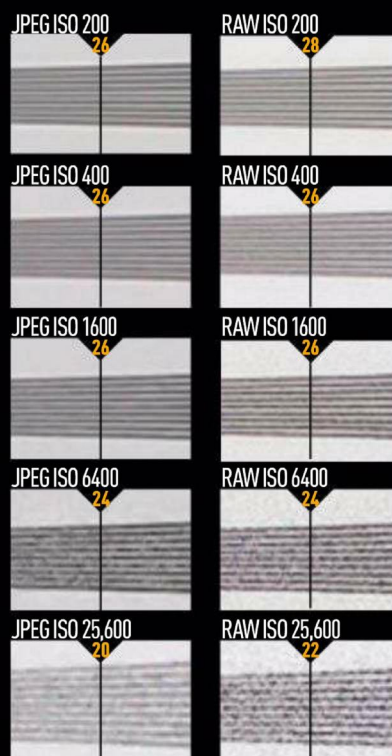


RRP	£599.99 (with 14-42mm kit lens)
Sensor	16.1-million-effective-pixel, Live MOS sensor
Output size	4608 x 3456 pixels
Lens mount	Micro four thirds
File format	JPEG, ORF (raw), and raw + JPEG
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec, plus bulb
Max flash sync	1/250sec / 1/4000sec (Super FP mode)
ISO	200-25,600
Exposure modes	PASM, iAuto, 25 scene modes, 12 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±3EV
White balance	Auto, 7 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	8fps for 27 raw or 19 JPEG images
LCD	3in, 460,000-dot articulated screen
Viewfinder type	Optional EVF
Field of view	100% (live view)
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual, tracking
AF points	35-point system, touch focus, face and eye detection
DoF preview	No
Built-in flash	No, but FL-LM1 is included
Video	1080p 30fps MPEG-4 H.264
External mic	Yes (accessory port only)
Memory card	SD, SDHC, SDXC
Power	Rechargeable BLS-5 Li-Ion
Connectivity	USB, Micro HDMI
Weight	325g (with battery and card)
Dimensions	110.5 x 63.7 x 38.2mm

Olympus, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4888. Website: www.olympus.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Taken at ISO 400, this black & white shot shows very little luminance noise in the shadow areas

FOCAL POINTS

Mode dial

One of the big differences between the E-PM2 and the E-PL5 is the mode dial on the E-PL5's top-plate.

Direct video record

The E-PL5 has a direct video capture button that is neatly positioned for easy access while shooting

Accessory port

The AP2 port allows the connection of the small FL-LM1 flash, an electronic viewfinder, MAL-1 Macro Arm Light or SEMA 1 microphone adapter



Camera shown actual size

Control dial

This wheel rotates around the control buttons to allow menus and images to be scrolled through quickly

Flash

The Olympus Pen E-PM2 and E-PL5 don't have a built-in flash. Like the Sony NEX cameras, a small external flash unit, the FL-LM1, is included with the cameras. This small pop-up flash can also act as a wireless controller for compatible Olympus flashguns.

Lens stabilisation

As well as in-camera, sensor-shift stabilisation, the E-PL5 can also take advantage of the Panasonic micro four thirds lenses that have built-in lens stabilisation. This feature can be switched on in the camera's menu.

Histogram

One useful feature tucked away in the custom menu is the ability to change the clipping points in the histogram display. By setting the highlight point of the histogram to 250 rather than 255, you can use the histogram to make sure that blown-out highlights are completely avoided.

Raw editing

It is possible to edit raw images in the E-PL5 and save them as JPEG images. However, it is now also possible to save two preset raw development settings and apply them when converting images to JPEGs in-camera.

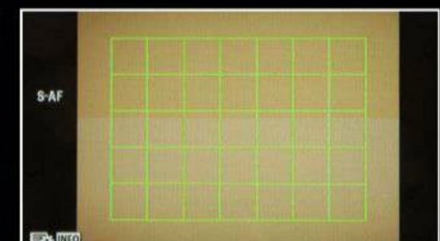
Pin hole art filter

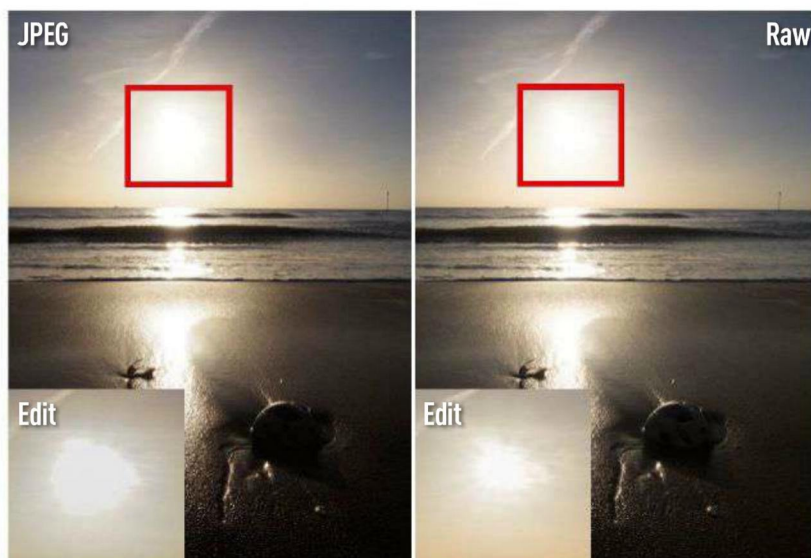


Diorama art filter



AF selection point





16.1-million-pixel sensor is about on a par with other 16-million-pixel cameras we have tested, reaching around 28 on our resolution test chart.

27/30

WHITE BALANCE AND COLOUR

One of the things I like most about Olympus digital cameras is the colours they produce. Even in the Standard setting, colours are bright, with good levels of saturation and contrast. I would suggest that most photographers will rarely need to use any of the other colour settings available. However, those preferring more subtle colours can turn to the Muted option, while those with a hankering for punchy images will be satisfied by the Vivid mode. I find the default Vivid mode too saturated, creating almost solid blocks of colour in certain conditions. Thankfully, each of the default colour settings can be fine-tuned, and users have the option to save one personalised custom colour setting.

The E-PL5's monochrome image style is just as customisable, with a choice of neutral, red, green, yellow and orange filter effects, as well as the ability to adjust contrast and add a slight colour tone.

Auto white balance works well, and if anything is a little too clinical in its default mode. Shooting indoors under artificial light, the AWB mode removes all trace of amber/yellow lighting, and even turns beige walls a light grey. Obviously, there are people who prefer completely neutral lighting, especially when shooting studio-style portraits, but tucked away in the custom menu is the option to leave warm colours when shooting in AWB mode. This is great for leaving in some ambient colour when shooting indoors.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

For those who require a viewfinder, the E-PL5 has an accessory socket on its rear to allow the Olympus VF-2 or VF-3

Although the dynamic range of the Olympus Pen E-PL5 is good, to recover the most highlight detail it is necessary to shoot raw files

electronic viewfinder to be attached. The key difference between the two EVFs is resolution: the VF-2 LCD has 1.44 million dots, while the VF-3 has 920,000 dots. As a result, the lower-resolution VF-3 costs around £160, while the VF-2 is priced at around £200. I would recommend using one of these EVFs because it does change the experience of using the E-PL5, making it much more like a conventional rangefinder-style camera.

Of course, most people will use the rear 3in, 460,000-dot screen. That the rear screen is articulated is a big bonus, and as it fits quite neatly on the rear of the camera, it doesn't add much to the E-PL5's depth. Also useful is the screen's ability to be rotated to a position above the camera's top-plate, facing the subject, which should prove useful for the odd self-portrait.

The screen's 460,000-dot resolution is good, although not as detailed as the 920,000-dot displays we are more used to seeing. The screen has a 16:9 widescreen aspect ratio, whereas the images produced by the E-PL5 are 4:3. The live view is therefore shown in the centre of the screen, with shooting settings displayed to either side. While this keeps the live view image relatively clutter-free, it means that the image is smaller than it would be on a non-widescreen display. Overall, it is a reasonable compromise between size and making the best use of the screen-space available.

It is when shooting video that the 16:9 screen comes into its own, with the entire display taken over by the video capture. The E-PL5's video offering is quite impressive, with full HD 1920x1080-pixel capture at 30fps with a 20Mbps data transfer speed. Sound is recorded in stereo using small built-in microphones either side of the hotshoe, but an external microphone is available and can be fitted to the accessory socket.

8/10

Competition



Sony NEX-5R
NOT YET TESTED

Panasonic Lumix DMC-GX1
TESTED AP 14 JANUARY 2012

BOTH the Sony NEX-5R and the Panasonic Lumix DMC-GX1 are in the same price range as the Olympus Pen E-PL5, and all three cameras have 16-million-pixel resolution and touchscreens.

The Sony NEX-5R has the advantage of a larger APS-C-sized sensor. This is a sensor we have seen in numerous other cameras, where it performs extremely well. The NEX-5R also has built-in Wi-Fi capabilities.

However, the compact system camera market is extremely competitive at the moment, and the NEX-5R and GX1 aren't the only competition. Enthusiast photographers will be sure to find the 16.3-million-pixel Fujifilm X-E1 very appealing, particularly if the image quality matches the excellent Fujifilm X-Pro1 (see AP 8 December).

Verdict

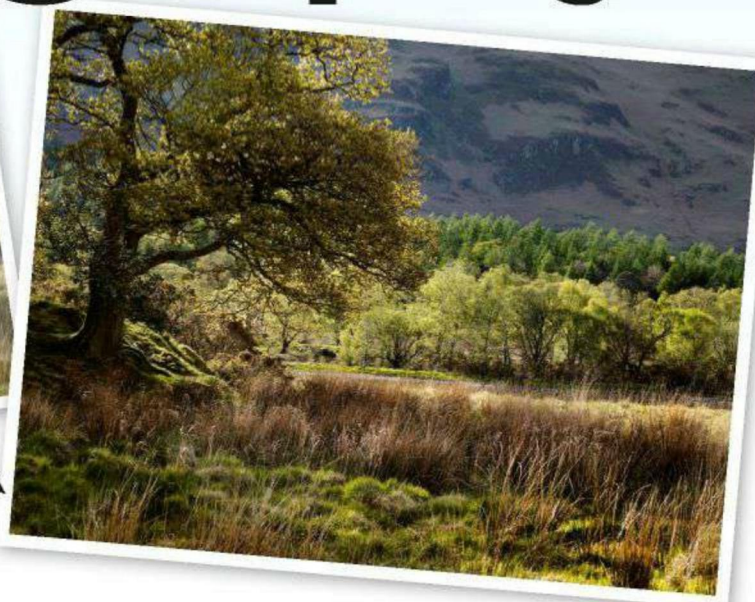
LIKE the Olympus Pen E-PM2 that I tested in AP 3 November, I was impressed with the Pen E-PL5. The camera is well built, straightforward to use and full of features for enthusiast photographers, particularly those who want a pocketable system camera for documentary or travel photography.

The image quality is very good, although there is still some room for improvement. I would recommend that anyone shooting with an E-PL5 use raw capture where possible to really get the maximum from their images, or at least adjust the JPEG parameters. However, for those more interested in getting a great shot than peeping at pixels, the colours, tone and contrast of images are superb.

As stated in my test of the E-PM2, it really feels like the Olympus Pen series cameras have come of age with this latest generation. Increasing the resolution has helped to place the E-PL5 on a par with its competitors, but with the advantage of having smaller lenses.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Entry-Level CSC										
Rated Very good										
83%										
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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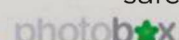


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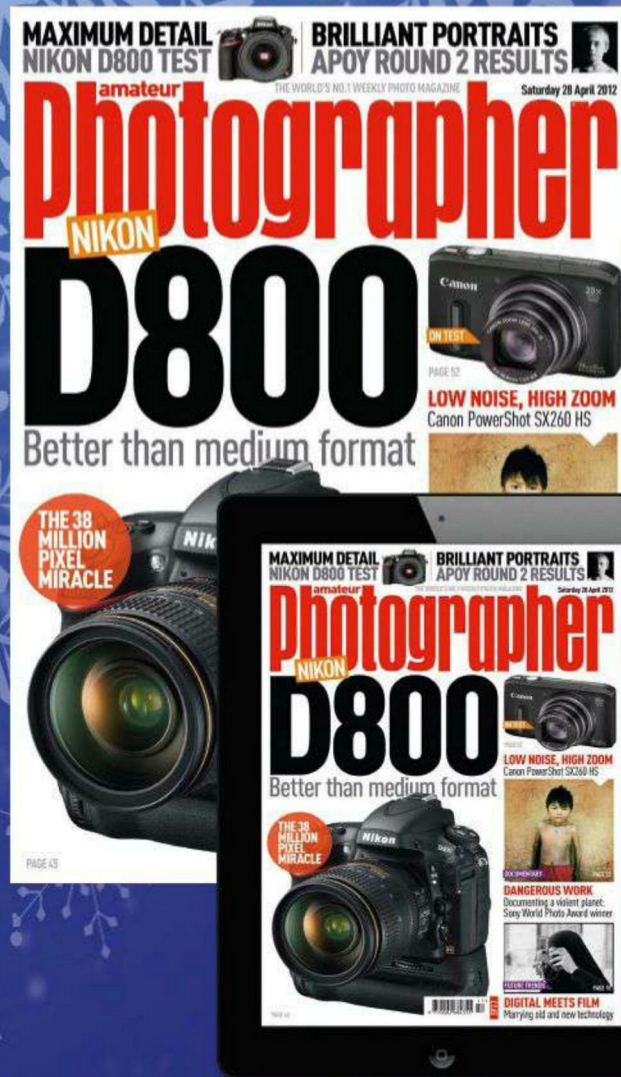
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Fujifilm XF1

It is the slimmest and sleekest **Fujifilm X-series** camera so far, and the pocket-sized the **XF1** uses the same 12-million-pixel CMOS sensor as its bigger brother, the **X10**

Tim Coleman
Deputy technical editor



FUJIFILM has added a truly compact-sized model to its fashionable X-series in the form of the XF1. The camera sits in the high-end compact camera market, offering raw and JPEG capture and manual-exposure controls. Crowded though this market now is, the XF1's slim design and simple layout puts it head-to-head with the Sony Cyber-shot DSC-RX100 and Canon PowerShot S110, the most direct competition. Other high-end models are less 'pocketable' and usually feature bodies more crowded with controls.

Where the XF1 stands out from the crowd is in its attractive exterior, with leather-like finish and aluminium top-plate, much like the original X-series camera, the FinePix

X100. Like the X10 (and X-S1 bridge camera), the XF1 uses the 'larger-than-normal', 12-million-pixel imaging sensor, so we can expect similar image quality, too.

FEATURES

Despite being one of the smallest high-end compact cameras, the XF1 uses a 2/3in (8.8 x 6.6mm) EXR CMOS sensor, which is approximately 25% bigger than the 1/1.7in sensors in most other high-end compacts. This gives a 3.93x focal magnification, which means the 6.4-25.6mm Fujinon zoom lens gives the same angle of view as a 25-100mm lens on a full-frame model. It comes equipped with image stabilisation for single or continuous capture, and has a handy design, which I will explain in the build and handling section.

Raw + JPEG capture up to a 12-million-pixel resolution is fairly standard for this type of compact camera. However, the XF1 uses a bigger sensor than most others, so the photosites (pixels) are physically larger,

AT A GLANCE

- 2/3in (8.8x6.6mm) CMOS sensor with 12 million effective pixels
- 6.4-25.6mm (25-100mm equivalent) Fujinon lens
- f/1.8-4.9 maximum aperture
- ISO 100-3200 (extended to 12,800)
- 107.9x61.5x33mm
- 255g incl battery and card
- Street price around £350

too, which should impact upon the sensor's ability to collect light. In fact, the sensor is Fuji's unique EXR-type and, in its High ISO & Low Noise and D-Range Priority options, it offers two modes that benefit the camera's performance in low-level and high-contrast light respectively. In the EXR design, red, green and blue pixels are grouped in pairs rather than the Bayer 'quad' arrangement used in most other cameras. Each EXR mode then combines the pairs, in a process designed either to reduce noise or extend the dynamic range, and results in a 6-million-pixel image. For more on the EXR sensor, see our review of the Fujifilm X10 in AP 10 December 2011.

As well as PASM shooting modes, there are two custom settings, the company's EXR auto mode, 16 scene modes and an Advanced Filter menu with options for motion panorama (120°, 180° and 360°), 3D and a two-image multiple exposure, among others. Drive modes include a 'best-frame' capture over 16 frames, and continuous high-speed shooting up to 10fps at medium quality, or 7fps at full resolution.

8/10

BUILD AND HANDLING

All Fujifilm X models are stylish, but the XF1 is especially so. It is available in a black, tan or red leather-like finish that, with the silver-top-plate, gives a retro feel.

Just like the X10, the lens of the XF1 is controlled manually and doubles up to turn on the camera.



'An excellent feature of the lens is that it retracts into the body, so the camera can be comfortably slipped into a trouser pocket'

➔ This makes for a rapid start-up time that Fuji claims to be 0.55sec, which I can attest to.

An excellent feature of the lens is that it retracts into the body, so the camera packs away to a compact size and can be comfortably slipped into a trouser pocket when not in use. Unfortunately, to go from the fully off position to adjust the focal length is a fiddly four-part process (and there is not a lot of lens to work with). The user must make a small turn, pull out the lens barrel, turn it again to standby and then turn it once more to adjust the focal length. With practice, however, it is effective, and precise adjustments are possible. Key focal lengths within the 25-100mm range are marked out on the barrel as a handy aid.

Perhaps on account of its collapsible and compact design, the maximum aperture of the lens is reduced to a greater degree than in the X10. The f/1.8 aperture at the wide 25mm end is faster, but at the telephoto end it reduces to f/4.9, compared to the X10's f/2-2.8 maximum aperture. In fact, the fastest aperture reduces quickly down the range, with f/4.9 the fastest setting even at 70mm. With no built-in ND filter, the fastest shutter speed of 1/2000sec renders the wide f/1.8 aperture setting unusable in bright light.

In keeping with the XF1's slim and elegant design, the button layout is minimal, although two function buttons provide a high level of customisation and quick access to key controls. A function button on the top-plate can be assigned to one control, such as ISO, while the E-Fn button on the rear opens the function menu where up to six controls can be assigned to the buttons on the camera's rear. In effect, this doubles the number of controls available on the rear. In general use, then, there will be little need to enter the main menu to access key exposure controls if the user assigns the buttons wisely.

A built-in flash is included, although it has only a modest output that is manually adjustable by up to $\pm 2/3$ EV. The camera lacks a hotshoe for attaching other accessories, such as a viewfinder or external flash unit. The battery life of the X10 is disappointingly brief at around 270 shots, and although the XF1 uses the same battery it is CIPA rated to 300 shots, which is still rather modest.

8/10

WHITE BALANCE AND COLOUR

Despite packing a sensor that uses Fuji's EXR colour array rather than a Bayer

Facts & figures

RRP	£399
Sensor	12-million-effective-pixel, 2/3in, EXR CMOS (8.8 x 6.6mm) sensor
Output size	4000 x 3000 pixels
Focal length mag	3.93x
File format	JPEG, raw (RAF format), JPEG+raw
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter speeds	Up to 8-1/2000sec
Image stabilisation	Yes, lens shift
ISO	100-3200 (extended to ISO 12,800)
Exposure modes	Program, aperture priority, shutter priority, manual, EXR, auto, custom 1 and 2, advanced and scene
Metering system	256-zone multi-pattern sensing system
Exposure comp	± 2 EV in 1/3 steps
White balance	Auto, 7 presets (including underwater and 3 fluorescent), custom and Kelvin 2,500-10,000K
Auto bracketing	3 frames up to ± 1 EV in 1/3 steps for exposure
Drive mode	Best frame capture, 10fps super-high, 7fps high (full res) and 5fps for raw, 2 or 10sec self-timer
LCD	3in, 460,000-dot LCD
Viewfinder	No
Focusing modes	Single, continuous, manual
AF points	Multi, evaluative, individually selectable single point from any of 49 points, AF tracking
Built-in flash	Yes
Video	Full 1080p HD (30fps), H.264 MOV video with stereo sound
External mic	No
Memory card	SD, SDHC, SDXC
Power	NP-50 Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out
Weight	225g (including battery and card)
Dimensions	107.9 x 61.5 x 33mm

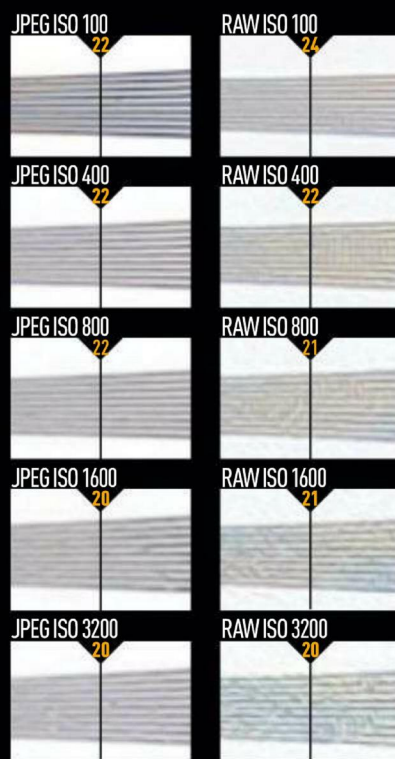
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arrangement, it is difficult to notice drastic differences in real-world images between the XF1's colour rendition and that of other similar cameras. Like all Fuji's current digital cameras, the colour mode menu is called Film Simulation, and includes three colour modes named after the company's own film. Provia is the standard mode and gives relatively natural results, while Velvia creates a pleasant, vivid rendition that refrains from oversaturation. There is also a black & white mode with a choice of yellow, red or green filter effects. These key filters are designed to cover most general shooting, with the green filter flattering for portraits and red filter for adding tonal depth to the sky in a landscape.



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to 50mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



As with most auto white balance systems, a dominant colour in the scene can trick the camera into producing an 'off' colour cast, so shooting in raw is advisable for general use so that changes can be made post-capture. When time permits, taking a custom reading is quick, as is changing to a suitable white balance preset. As a default, white balance is accessed by one of the buttons on the rear through the E-Fn menu.

8/10

METERING

'Photometry' is the name of Fuji's metering system, which offers spot, centre or evaluative metering, the latter being



made up of 256 segments. We have used this system before, and as I expected, the XF1's multi-segment metering is geared towards print-ready exposures. This can mean that highlight areas are overexposed and top highlight detail is lost. Dialling in -0.7EV when shooting in auto or semi-manual exposure modes can be worthwhile in order to preserve some of these details.

For precise metering on a given subject, the handling of spot metering is intuitive and it can be accessed directly via the E-Fn menu and one of the rear buttons. The spot is linked to the AF mode, and can be positioned over most parts of the frame. The spot can then be set to one of five sizes, the largest being a thankfully modest size, while the smallest is very precise.

8/10

AUTOFOCUS

Fuji claims that the XF1 has an AF speed of 0.16secs, which I have no reason to doubt when shooting static subjects under good-contrast light. The camera is both snappy and sharp. As one would expect, in low-contrast light the AF speed is a little slower, and in really low light the camera needs to make use of its AF assist lamp for close-range subjects to achieve an accurate focus. Tracking AF is reasonably successful, although it does lag behind faster-moving subjects. As noted in *Metering*, spot AF for any one of 49 points is quick to select and has good coverage of the frame.

Manual focus is adjusted via the control wheel (which can be switched from clockwise to anti-clockwise operation). In this focus mode, manual focus assist is very helpful, although the camera lacks a distance scale to indicate what range the focus is selected to. There is a minimum focus distance of 3cm (at the widest lens setting), whereas other cameras at this level usually offer a 1cm macro mode so you can get in even closer to the subject.

7/10

LCD, VIEWFINDER AND VIDEO

Unlike its larger X10 counterpart, the XF1 has neither built-in viewfinder nor



hotshoe to allow an external viewfinder to be attached, so it relies on the 3in LCD screen. It has a 'tempered' and scratch-free surface and a 460,000-dot resolution, which is a little low when compared to the competition, but is a bright display nonetheless. A monitor 'sunlight' mode boosts the output of the display to make it easier to view in bright light, which makes a subtle difference.

Full HD 1080p video recording at 30fps is standard in a camera at this level, as is stereo sound. In movie mode, focusing is selectable to centre frame or continuous.

7/10

NOISE, RESOLUTION AND SENSITIVITY

Our resolution chart indicates centre sharpness, for which the XF1 gives a solid performance when used in its optimum setting. When used at the 50mm focal-length setting, the camera is able to resolve up to the 24 marker at ISO 100, which is competitive for a camera at this level but not particularly outstanding. Results demonstrate, however, that the XF1 is a very capable performer up the ISO range, being able to resolve up to the 20 marker



Skin tones are accurate in this portrait taken in overcast conditions and recorded in JPEG format, using AWB

Above left: There are eight colour modes to choose from, including Standard, Vivid and Black & white

Above right: A dark exposure was needed here for the dramatic sky. Brightening the exposure +2EV shows detail in shadow areas, but so too is luminance noise

at ISO 3200. This shows a good low-light capability, and is slightly better than that of a number of competitors. The extended ISO 6400 and 12,800 settings use a reduced file size and significantly reduce any discernible detail.

Being made up of seven elements in six groups, the lens design is less complex than that in the X10, possibly because of its size. Overall sharpness isn't quite to the same level. At the wider focal lengths, detail in the corner of the frame is compromised somewhat, where it is stretched and softened by barrel distortion.

27/30

DYNAMIC RANGE

In the standard shooting mode, the XF1's dynamic range is relatively pedestrian. It is in using the dynamic range modes that the camera begins to excel. First, these modes boost the dynamic range by 100%, 200% or 400%, depending on the selected ISO setting. For example, 400% is not available at ISO 100 or 200. For scenes of high contrast, it is certainly worth using the 200% setting, because some of the highlight detail is brought back and the end results remain realistic.

For lovers of punchy images, however, the 400% can go a little too far, producing that HDR-type effect where shadows are brightened, highlights are darkened and the overall exposure is a little flat. To achieve the dynamic range boost automatically, the D-Range Priority mode in the EXR menu behaves in a similar manner to the manual dynamic range modes, although it only produces 6-million-pixel images.

9/10

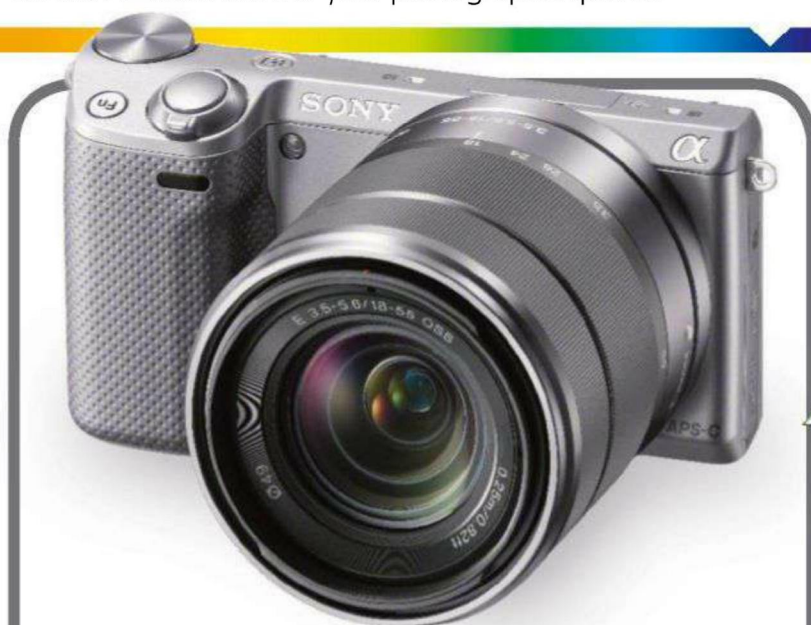
Verdict

THE FUJIFILM XF1 is an attractive high-end compact camera with easy handling thanks to a simple layout and clever E-Fn button. With a larger-than-normal sensor, the XF1 has a solid low-light performance, too. Well done to Fuji for trying something different with the lens design, which could have been the camera's trump card but for its fiddly handling, average maximum aperture at mid to telephoto settings and, disappointingly, soft edge detail. All in all, the XF1 looks the part, handles well and offers plenty of shooting modes, but its final image quality is bettered by some of the competition.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as a Advanced compact camera Rated Very good										
82%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

AskAP

Let the AP team answer your photographic queries



DIOPTRE CONTROL

Q I wear spectacles and find using some cameras rather a challenge. My Canon EOS 1000D allows me to make some adjustments via a small dioptre ring, and combined with autofocus there are no problems. However, my older 35mm collection is a 'varifocal' nightmare, so I don't know whether it's the camera or me that's out of focus. Are there any adjustment mechanisms in cameras with electronic viewfinders, or does autofocus rule out the need for dioptre adjustment? **Andy Minshall**

A Assuming you're referring to compact system cameras, the answer is that if a camera has a built-in eye-level viewfinder (as opposed to using the rear LCD screen or a supplementary viewfinder to frame your shots), it should allow

you to adjust the dioptre. As a rule, cameras with a scaled-down SLR-style design (and EVF) are almost certain to offer dioptre control, as do higher-end compact models, such as the Nikon 1 V1 and Sony NEX-6 and NEX-7. **Chris Gatcum**

FLASH FOR ALL SEASONS

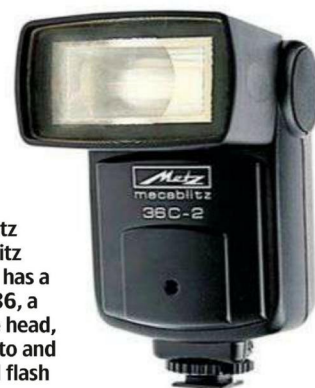
Q I need a flash for my Nikon D90 with a guide number of about 36, but, if possible, I would also like it to be compatible with my old Canon F-1. Do you have any suggestions? **Norm Firman**

A The answer depends on two things – your budget, and what you want or expect with each camera/flash combination. If, say, you want full i-TTL compatibility with your D90 and automatic flash with your F-1, then you'll be looking at something quite different (and more expensive) to a less sophisticated,

non-dedicated flash that functions equally on both cameras.

However, there are a few options. The first is the Metz Mecablitz 36 C-2. This flash from the well-respected German marque has the guide number of 36 (@ ISO 100/85mm), a bounce head, a manual zoom reflector covering 28–85mm, and both auto and manual flash modes. You won't have i-TTL control with your D90, but there is an auto flash option (with three automatic aperture settings) and manual, which will work equally with both your D90 and F-1. Expect to pay around £65.

Alternatively, there's the rather brutally



The Metz Mecablitz 36 C-2 has a GN of 36, a bounce head, plus auto and manual flash modes

named Yongnuo YN-465 (visit www.yongnuo.eu/). The dedicated Nikon version would give you i-TTL compatibility with your D90, so in many cases you can just point and shoot. It also features a bounce and swivel head and offers manual control from full to 1/64 power, which could be used with your Canon F-1. The downside is that the power is slightly lower (the YN-465 has a quoted guide number of 33m @ ISO 100/35mm, although it's closer to 27m), the flash head is fixed for a 35mm focal length (although it does come with a wideangle diffuser to cover 18mm focal lengths) and you'll need a flash distance table (or similar) to use it manually with your F-1.

The non-zooming head isn't a deal breaker in my eyes, nor is the slightly reduced power – the figure quoted is at ISO 100, but the lowest setting on your D90 is ISO 200, so this will effectively make the flash appear more powerful to start with. It will also be much easier to use with your D90, so if this is going to be the main camera that it's used on, then I'd go for the Yongnuo YN-465. They also cost less than £50. While you're unlikely to find them on the high street, they are generally available via online retailers. **Chris Gatcum**

PROCESSING PROBLEM

Q I have an exposed Kodachrome 64 film, which I want to have developed as slides. Neither Kodak

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FROM THE AP FORUM

Compact camera choice

Shudder asks My new hobby is hill walking, and while I love my Nikon D7000 the weight and pack space with extra lenses is a bit of an issue. Therefore, for long-distance trips I am looking for a compact camera. It needs to be suitable for landscape shots and my only other requirements are that it has the ability to do panoramic shots and has GPS (I have difficulty remembering

AP GLOSSARY

GUIDE NUMBER

As its name suggests, a guide number (GN) is a rating given to a flash to indicate its power. It can be measured in feet or metres, but should always be accompanied by the ISO at which the guide number has been measured, as a higher ISO will effectively give a higher guide number. Similarly, some flashes allow you to zoom the flash head, which narrows the light from the flash, concentrating it on a smaller area and making it appear brighter again, so if the same flash were zoomed from a 35mm setting to an 85mm setting, the guide number would increase.

As a measure of a flash's power, the GN is potentially useful as you can use the information as the basis to manually determine an exposure. However, modern TTL flash systems have largely made this redundant, and it is further

complicated by the fact that the guide number cannot be taken as absolute. Not all flashes are measured in the same way (so the accuracy of quoted GNs varies), and there is no real standard when it comes to focal length or ISO setting, so you need to be far more careful when comparing flashes or using the GN to determine the exposure.

For example, the Metz 36 C-2 (see answer, left) is quoted as having a guide number of 36 @ ISO 100 (with an 85mm focal length), but with a 50mm focal length the GN is reduced to 30. Similarly, the Yongnuo YN-465 is claimed to have GN 33(m) @ ISO 100/35mm, yet when the output from the flash is measured, it is closer to 27m – some 20% less than quoted, which would need to be compensated for if you were using it to set the exposure.

nor Fujifilm can deal with it, so how I can get it developed? **J Kallmeier**

A Sadly, no one in the world is processing Kodachrome, at least not in colour. The problem is that Kodachrome required the very specialist K-14M process, rather than the E-6 used for most other slide films, and Kodak discontinued production of the chemistry in 2009, when it ceased production of the film. The last bastion for this process was Dwayne's Photo in Kansas, in the USA, but according to its website: 'Kodachrome processing has ended, as of 30 December

2010. We were the only remaining Kodak certified processor of Kodachrome in the world. We know of no other resource to process Kodachrome film.'

However, although no one is running the K-14M (colour) process any more, some specialist labs and individuals have been experimenting – sometimes successfully – with processing the film to produce black & white negatives (and slides). Experiences range from abject failure to successfully revealing the latent image, but as it's bit of a lottery I wouldn't recommend this route unless the images on the film are very valuable to you. **Chris Gatum**

the location of the shot and I want to start a blog). Damage is obviously an issue from either dropping it (highly unlikely) or the wet British weather, and I'm only looking to spend £100-£150 (preferably the lower end). If I am really inspired by the beauty of a place I could always return with my SLR. I'm looking for options, really, as I will look at reviews myself. What should I start looking at?

Learning replies My main camera is a Nikon D300, which I have taken with me while hill walking, scrambling, caving and working in woodland in all weathers. It has not broken yet. The Nikon D7000 is supposed to be reasonably weather-sealed and with sensible precautions it should survive hill walking. A camera is just a tool that should be used – if you break it, then get it repaired or buy another.

PeteRob replies I would look for a model that allows at least a modicum of exposure control. Also, it is the things that you take for granted, such as a button press on an SLR that become buried deep in a menu on a compact, that drive you crazy.

IvorETower replies Have a look at the Nikon Coolpix S30, Fujifilm XP-series or maybe one of the Olympus Tough models in that price range.

Thornridge replies I have a Sony Cyber-shot DSC-HX9V for such occasions. It has GPS, 16.2 million pixels and good build quality – it takes good photos, too! Superior auto mode assumes that branches and leaves blowing in high wind are noise and does silly things to them, but on any of the PASM settings it is brilliant.

In next week's AP

On sale Tuesday 4 December

ON TEST



FUJIFILM X-E1

The X-E1 is a more compact option than the X-Pro1, but it uses the same sensor and has a higher-resolution EVF. We put it to the test

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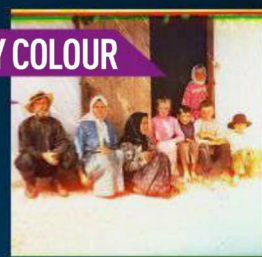
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Tom Mackie shows how to make the most of your landscape images in bad weather

RUSSIAN PIONEER

EARLY COLOUR

Gemma Padley finds out how **Sergei Mikhailovich Prokudin-Gorskii's** early



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ON TEST

We test this **high-end** compact camera with fast f/2 aperture lens with **28-200mm** range



EXPOSURE AP EXPLAINS

In part two of his three-part series, **Professor Newman** looks at exposure and dynamic range

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Collectable Cameras.....91	MacWet Ltd.....91	York Cameras (London) Ltd.....90, 92
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CANON 10 - 22mm f2.8 EFS 1:4.5 USM + HOOD	MINT BOXED AS NEW £475.00
CANON 15 - 85mm f3.5-5.6 USM IMAGE STABILIZER + HOOD	MINT BOXED AS NEW £665.00
CANON 17 - 85mm f4.5-5.6 IMAGE STABILIZER	MINT £2125.00
CANON 18 - 55mm f3.5-5.6 EFS IMAGE STABILIZER	MINT £395.00
CANON 18 - 135mm f3.5-5.6 EFS IMAGE STABILIZER	MINT+HOOD £245.00
CANON 20 - 35mm f3.5-5.6 USM COMPLETE WITH HOOD	MINT BOXED £189.00
CANON 24 - 85mm f3.5-5.6 EF USM ZOOM + HOOD	MINT £165.00
CANON 28 - 90mm f4.5 USM MK II	MINT £59.00
CANON 28 - 105mm f3.5-5.6 USM	MINT BOXED £145.00
CANON 35 - 80mm f4.5 EF MK II	MINT £39.00
CANON 35 - 105mm f3.5-5.6 EF ZOOM	MINT + HOOD + FILTER £599.00
CANON 70 - 300mm f4.5 USM IMAGE STABILIZER	MINT BOXED £299.00
CANON 70 - 300mm f4.5 USM IMAGE STABILIZER	MINT+HOOD £299.00
CANON 75 - 300mm f4.5-5.6 + HOOD	MINT £89.00
CANON 75 - 300mm f4.5-5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm f4.5-5.6 MK II	MINT BOXED £115.00
CANON 75 - 300mm f4.5-5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.5-5.6 USM MK II (LATEST)	MINT £149.00
CANON 80 - 200mm f4.5-5.6 EF MK I	MINT BOXED £59.00
CANON 80 - 200mm f4.5-5.6 EF USM	MINT £75.00
CANON EF 1x EXTENDER	MINT-CASED £199.00
CANON EF 2x EXTENDER	MINT £199.00
CANON EF 2x EXTENDER MK II	MINT £265.00
KEICO TELEPLUS PRO 300 DG 1.4x TELECONVERTER	MINT BOXED £125.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASED £75.00
CANON 420 EZ FLASH	MINT CASED £49.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.	MINT- £69.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £325.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT- £285.00
SIGMA 24mm f1.8 EF DG LENS	MINT + HOOD £299.00
SIGMA 155mm f2.8 DG D MACRO (REALLY SHARP)	MINT £275.00
SIGMA 180mm f2.8 DG D HSM MACRO	EXC++ CASED £375.00
SIGMA 24 - 70mm f2.8 DG D MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm f2.8 DG D HSM APO	MINT CASED £299.00
SIGMA 70 - 200mm f2.8 DG D HSM MACRO II	MINT CASED £255.00
TAMRON 17 - 55mm f2.8 XR DI VC LENS MOTOR (LATEST)	MINT BOXED £245.00

TAMRON 28 - 300 f3.5-6.3 XR DI (LATEST MODEL)	MINT BOXED £199.00
TOYOKA 10 - 17mm f3.5-4.5 AT-X DC LENS (LATEST)	MINT £345.00
CANON F1 AE BODY WITH MANUAL VIRTUALLY UNUSED	MINT BOXED £395.00
CANON F1 AE BODY WITH MANUAL	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00
CANON 17mm f4 FD	MINT BOXED £275.00
CANON 20mm f2.8 FD	MINT £155.00
CANON 35mm f2 FD	MINT BOXED £345.00
CANON 50mm f1.2 "L" FD + HOOD	MINT CASED £575.00
CANON 85mm f1.2 "L" FD + BT 72 HOOD	MINT BOXED £245.00
CANON 135mm f2 FD BUILT IN HOOD	EXC++ BOXED £125.00
CANON 200mm f2.8 FD BUILT IN HOOD	MINT £99.00
CANON AUTO BELLows	

Contax G Compacts & SLR & Ricoh

CONTAX G2 MILLENIUM KIT COMPRISING OF CONTAX G2 28mm, 45mm, 90mm LENSES ALL WITH TITANIUM HOODS, HOVA FILTERS, TL2000 FLASH HARD CASE etc	MINT- £1,199.00
CONTAX G1 BODY	MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 28mm f2.8 BIOGON WITH CONTAX HOOD + FILTER	MINT BOXED £299.00
CONTAX 90mm f2.8 SONNAR 'G'	MINT BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TITANIUM FILTERS HOODS AND CAPS FOR G	PHONE IN STOCK PHONE
CONTAX TTA ANTI-COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX ARA BODY (SUPERB STRAP INSTRUCTIONS)	MINT BOXED £299.00
CONTAX ARA BODY (STRAP INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FT VASCHA 28mm f2.8 SUPERB CONDITION	MINT £59.00
CONTAX 35mm f2.8 DISTAGON + HOOD MM	MINT- £225.00
CONTAX 45mm f2.8 TESSAR T PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £139.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £465.00
CONTAX 300mm f4 TELE TESSAR MM	MINT- £345.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOVA FILTER SET	MINT-BOXED £295.00

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LEICA M9 DIGITAL BLACK ONLY 1057 ACTUATIONS	MINT BOXED £3,495.00
LEICA M9 CHROME BODY (VERY LITTLE USE)	MINT BOXED £1,395.00
LEICA M8 TTL CHROME (VERY LITTLE USE)	MINT BOXED £2,195.00
LEICA M8 TTL BLACK (EXCELLENT COND) (TINY MARK)	EXC++ BOXED £1,075.00
LEICA M8 BODY SER No 128589X CIRCA 1970	MINT- £575.00
LEICA M8 BODY SER No 14113000X 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 99222X CIRCA 1960	EXC++ CASED £575.00
LEICA M3 SINGLE WIND SER No 99111X CIRCA 1960	EXC++ CASED £575.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT- £465.00
LEICA II WITH 50mm f2.8 COLL ELMAR (REALLY NICE)	EXC++ AS NEW
LEICA II BODY SER No 18160X C1945 NEEDS SERVICE	EXC++ £179.00
LEICA 28mm f2.8 SUMMICRON ASPHERIC BLACK 6 BT	MINT BOXED AS NEW £1,975.00
LEICA 28mm f2.8 ELMARIT M BLACK (11809)	MINT BOXED £995.00
LEICA 35mm f2.8 SUMMARON WITH SPECS M & HOOD	MINT- £575.00
LEICA 90mm f2.8 ELMARIT M BLACK LATEST B/W HOOD	MINT BOXED £399.00
LEICA 135mm f4.5 HEKTOR + HOOD MOUNT	EXC++ £399.00
LEICA 135mm f4.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR SCREW	MINT- £399.00
LEICA 90mm f2.8 ELMAR CHROME SCREW	MINT IN KEPPER £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	MINT BOXED £599.00
LEICA SP20 FLASH + CASE	MINT BOXED £99.00
LEICA SP20 FLASH	MINT £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/M7/TL/M7	MINT BOXED £99.00
LEICA RS BODY BLACK	EXC++ BOXED £299.00
LEICA FLEX SL BODY CHROME	MINT BOXED £299.00
LEICA 21mm f4 SUPER ANGILOIN R	MINT BOXED £499.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM	MINT BOXED £345.00
LEICA 100mm f2.8 APO MACRO ELMARIT R 3 CAM	MINT BOXED £399.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.	MINT BOXED £145.00
LEICA ANGLE FINDER R (4300)	MINT BOXED £99.00
NINIKO 10 x 25 98 COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 8 x 20 COMPACT BINOS INDIVIDUAL FOCUSING	EXC++ CASED £195.00

Voigtlander Screw & Bayonet for Leica M

VOIGTLANDER BESSA R4a 21.25x28.35.50 FRAMES (RARE)	MINT BOXED £425.00
VOIGTLANDER R3A BODY BLACK	MINT- £345.00
VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT-BOXED £275.00
VOIGTLANDER BESSA R2 BODY BLACK M MOUNT	MINT-BOXED £245.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 50mm f2.5 COLOR SKOPAR BLACK	MINT BOXED £315.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS MM IN MOUNT	MINT BOXED AS NEW £425.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED £215.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTOR	MINT BOXED AS NEW £199.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK LENS & WLF	EXC++ £195.00
BRONICA ETRSI COMPLETE WITH 75mm EL + 120 BACK	MINT- £195.00
BRONICA RF 45mm f4 ZENIKANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA 50mm f2.8 ZENIKANON MC	EXC++ £99.00
BRONICA 150mm f3.5 ZENIKANON PE	MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENIKANON E MC	MINT BOXED £119.00
BRONICA 150mm f3.5 ZENIKANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT- £89.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA ETRSI/ETRSI POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	MINT CASED £69.00
BRONICA ETRSI/ETRSI SPEEDGRIP	MINT £69.00
BRONICA 50mm f3.5 ZENIKANON S	EXC++ £119.00
BRONICA 100mm f4 MACRO ZENIKANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENIKANON S	MINT £95.00
BRONICA SDA COMPLETE WITH 60mm f2.8 S WLF BACK	MINT- £295.00
BRONICA SDA + 80mm f2.8 S, PRISM FOR BACK, GRIP	MINT- £395.00
BRONICA 65mm f4 ZENIKANON PS FOR SO	MINT CASED £145.00
BRONICA 110mm f4 PS ZENIKANON MACRO FOR SO	MINT CASED £395.00
BRONICA 150mm f4 PS ZENIKANON	MINT CASED £145.00

BRONICA SDA 120 MAGAZINE BACK	MINT- £49.00
BRONICA SDA/VM POLAROID MAGAZINE BACK	MINT BOXED £99.00
BRONICA SDA/VS/SDAM METERED AE PRISM	MINT- £119.00
BRONICA METERED CHIMNEY FINDER	£75.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £79.00
FUJI GA645 Z WITH 55mm - 90mm ZOOM LENS	MINT BOXED £495.00
FUJI G16 670 MK II W/ 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN)	EXC++ £349.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II	MINT £375.00
MAMIYA 65mm f4.5 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm f4.5 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W/ FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 A.F. FOR 645 AF	MINT £299.00
MAMIYA 210mm f4.5 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	EXC++ £59.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 6x7	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
PENTAX 150mm f3.5 FOR PENTAX 6x7	MINT BOXED £199.00
ROLLEIFLEX 60mm INTEGRAL + 80mm HFT LENS	MINT- £595.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MACRO FOR 6008	MINT- £575.00
YASHICAMAT 1245 WITH CASE	MINT- £225.00

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HASSELBLAD 503 CW GLOW SUPREME ONLY 500 Made	MINT BOXED UNUSED £2,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT BOXED £1,295.00
HASSELBLAD 503 CX w/ LENS + WLF	MINT- £995.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	MINT- £495.00
HASSELBLAD 90mm f4 FOR XPM	MINT IN KEPPER £395.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm f4 CF	MINT £395.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT BOXED £1,295.00
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HASSELBLAD 150mm f4.5 SONNAR CF	EXC++ £375.00
HASSELBLAD A12 BACK	EXC++ £99.00
HASSELBLAD CW WINDER - REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	EXC++ £345.00
NIKON F6 BODY	EXC++ £169.00
NIKON F80 BODY BLACK	MINT- £55.00
NIKON F60 BODY	MINT- £59.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED AF-FX FISHEYE LENS	MINT BOXED £99.00
NIKON 20mm f2.8 AF "D" + HOOD	MINT £375.00
NIKON 24mm f2.8 AF	MINT- £199.00
NIKON 28mm f2.8 AF	MINT £145.00
NIKON 28mm f2.8 AF "D"	MINT £145.00
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB	MINT+HOOD £499.00
NIKON 60mm f2.8 "G" IF-ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 105mm f2.8 "G" IF-ED AF-S VIBRATION REDUCTION	MINT BOXED £499.00
NIKON 85mm f2.8 AF "D" MICRO PC NIKKOR	MINT-BOXED £395.00
NIKON 180mm f2.8 AF IF-ED LATEST LENS	MINT BOXED AS NEW £499.00



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£396.30 Inc £50 Cashback*
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£495.94 Inc £50 Cashback*

Nikon Cashback* ends 21.01.13



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★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★

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D7000 Body RRP £1005.99 **£695**
D7000 + 18-105mm VR RRP £1207.99 **£822**

CUSTOMER REVIEW: D7000 Body Only

★★★★★

'Nikon D7000 wish I had got one sooner' Snorn – Huddersfield

Nikon D800 & D800E

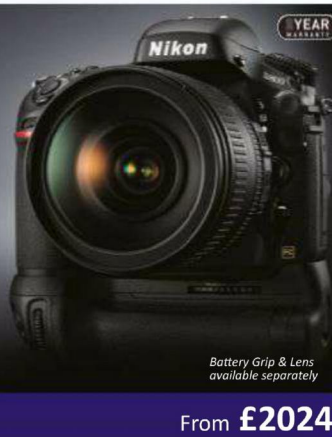
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D600 Body **£1497**
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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan – NW, England

Nikon D4

D4 Body **£4675**
D4 Body **£4675**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY NEX-6 Black

NEW!

16.1 megapixels
12.0 fps
10.0 fps

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NEW! NEX-6 + 16-50mm PZ + 55-210mm **£1029**
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12.0 fps
1080p movie mode

A77 From **£829**

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6.0 fps
Full Frame CMOS Sensor

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Panasonic G5

16.5 megapixels
6.0 fps
1080p movie mode

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16.05 megapixels
20.0 fps
1080p movie mode

NEW! GH3 From **£1199**

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OLYMPUS OM-D E-M5

16.1 megapixels
9.0 fps
1080p movie mode

OM-D E-M5 From **£999**

OM-D E-M5 Body **£999**
OM-D E-M5 + 12-50mm **£1148**

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FREE 45mm Portrait Lens worth £229 when you purchase an OM-D E-M5.

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NEW! Olympus 75mm f1.8 PW EZ **£689**

†T&C's apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12.

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NEW!

16.1 megapixels
8.0 fps

NEW! E-PL5 From **£599**

NEW! E-PL5 + 14-42mm **£599**
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NEW! E-PM2 + 14-42mm + 40-150mm **£649**

PENTAX K-5 II

16.3 megapixels
7.0 fps
1080p movie mode

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NEW! K-5 II + 18-55mm WR **£869**
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Pentax Cashback* ends 15.01.13

FUJIFILM X-Pro1 Black

16.3 megapixels
6.0 fps
1080p movie mode

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X-Pro1 **£1179**

X-Pro1 RRP £1429 **£1179**

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Purchase a Fuji X-Pro1 plus any Fuji XF lens (18mm, 35mm, 60mm or 18-55mm) and claim a **FREE** Fuji XF 18mm or XF 35mm Lens.

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NEW! X-E1 Body **£729**
NEW! X-E1 + 18-55mm **£1149**

Fuji X-Mount Lenses:
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Fujinon 60mm f2.4 R **£539**

†Offer available via redemption from Fujii. Offer closes 31.12.12. Further T&C's apply – see website.

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£50 CASHBACK*

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Canon
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£40 CASHBACK*

18.0 megapixels
4.3 fps
1080p movie mode

600D From £439

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Canon
EOS 650D

£50 CASHBACK*

18.0 megapixels
5.0 fps
1080p movie mode

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1080p movie mode

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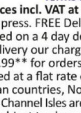


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2x ClipLock Stands, 1x Skyport
Transmitter, 2x Mains Leads, Head
Case and Stand Bag.

250/250 Twin Head £910
250/500 Twin Head £975
500/500 Twin Head £1039



D-Lite 2 RX Series Kits:
D-Lite 2 RX heads, 2x Stands, 2x
60x60cm Softboxes, 1x 16cm Reflector,
2x Carry Cases, 1x Skyport Transmitter,
Leads, Cables and User Guide.

200/200 Twin Head £725
200/400 Twin Head £660
400/400 Twin Head £800
D-Lite One RX Series Kits:
NEW! Umbrella Kit £375
NEW! Softbox kit £425



Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors,
2x ClipLock Stands, 2x Translucent/
Silver Umbrellas, 2x Carry Cases,
Leads, Cables and User Guide.

RX600 Twin Head £1199
RX1200 Twin Head £1649.99



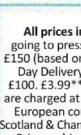
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RX Set A £1549



90" Reflector
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60" Reflector Kit
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83cm
Umbrella Set
£26.99



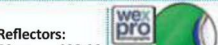
PortaLite
66x66cm
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HiLite w/Train
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95cm £53.99
120cm £74.99



7-in-1 Reflector
From £29.99



Reflector Kits
Inc Honeycomb
& Diffuser:
42cm £99
55cm £129
70cm £159



PocketWizard
MiniTT1 £134 Inc £15 Cashback* £149



FlexTT5 £129 Inc £20 Cashback* £149



Plus III
Set £249.99

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Day Delivery our charges are: £49.99** for orders over
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Scotland & Channel Isles are subject to extra charges.) E. & O.E.
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£6.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525W/620FW,
T1291 Black	£9.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
T1292/3/4, each	£9.99 7ml	£4.49 13ml	BX635FW/BX925FW/BX935FW/B42WD
T1571-9, each	£19.99 25.9ml each or £154.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£13.99 17ml each or £99.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£39.99 80ml each or £314.99 set of 8		Photo Pro 3800, 3880
No.18 Black	£7.99 5.2ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18 C/M/Y, each	£5.99 3.3ml	NEW	XP302, XP305, XP402, XP405
No.18 Set of 4	£21.99 set of 4	NEW	Daisy Inks
No.18XL Black	£14.99 11.5ml	NEW	Expression Home XP30, XP102, XP202, XP205
No.18XL C/M/Y, each	£10.99 6.6ml	NEW	XP302, XP305, XP402, XP405
No.18XL Set of 4	£44.99 set of 4	NEW	High Capacity Daisy Inks
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW	Expression Photo XP750, XP850
No.24 C/M/Y, each	£7.99 4.6ml	NEW	Elephant Inks
No.24 Set of 6	£41.99 set of 6	NEW	
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW	Expression Photo XP750, XP850
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	High Capacity Elephant Inks
No.24XL Set of 6	£69.99 set of 6	NEW	
No.26 Black	£8.99 6.2ml	NEW	Expression Premium XP600, XP605, XP700,
No.26 Photo Black	£7.99 4.7ml	NEW	XP800
No.26 C/M/Y, each	£7.99 4.5ml	NEW	Polar Bear Inks
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No.26XL Black	£13.99 12.1ml	NEW	Expression Premium XP600, XP605, XP700,
No.26XL Photo Black	£12.99 8.7ml	NEW	XP800
No.26XL C/M/Y, each	£12.99 9.7ml	NEW	High Capacity Polar Bear Inks
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PGI5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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CLI42 All colours, 13ml, each	£10.99
CLI42 Set of 8	£79.99
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PGI9 Set of 10	£82.99
PGI29 All colours, 36ml, each	£19.99
PGI29 Set of 12	£229.99
PGI72 All colours, 14ml, each	£9.99
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PGI520 Black 19ml	£8.99
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PGI520/CLI521 Set of 5	£41.99
PGI525 Black 19ml	£8.99
CLI526 B/C/M/Y/GY 9ml	£8.99
PGI525/CLI526 Set of 5	£41.99
PGI550 Black 15ml	£8.99
CLI551 B/C/M/Y/GY 7ml	£8.99
PGI550/CLI551 Set of 5	£41.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
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No.57 Colour 24ml	£12.99
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No.301XL Colour 18ml	£16.99
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No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
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No.38 All Colours 27ml each	£24.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.110 Colour 5ml	£17.99
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No.300 Colour 4ml	£12.99
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No.338 Black 11ml	£17.99
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No.363 Black 6ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 P/B/C/M/Y 3ml each	£6.99
No.364 Set of 4	£19.99
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No.32 Black	£9.99
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No.34 Black	£11.99
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No.14 Black	£16.99
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No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
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For Canon 450/500D: £69.99

For Canon 550D: £99.99

For Canon 60D/650D: £99.99

For Canon 1000D: £69.99

For Nikon D80/D90: £59.99

For Nikon D800/D800E: £99.99

For Nikon D7000: £99.99

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KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99

ES-7111 Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

ET-65B Canon 70-300/4-5.6 £9.99

ET-67 Canon 100/2.8 Macro £9.99

ET-67B Canon 60/2.8 £9.99

EW-60C Canon 18-55 IS £7.99

EW-73B Canon 17-85 IS £9.99

EW-78BII Canon 28-135 IS £9.99

EW-78D Canon 18-200 IS £9.99

EW-78E Canon 18-55 IS £12.99

EW-83E Canon 17-40/4.0 £12.99

EW-83J Canon 17-55/2.8 £12.99

HB-25 Nikon 24-85, 24-120 £12.99

HB-37 Nikon 55-200 VR £7.99

HB-45 Nikon 18-55 VR £7.99

SH-006 Sony 18-70/3.5-5.6 £9.99

SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99

55mm Shaped Petal Hood £6.99

58mm Shaped Petal Hood £6.99

62mm Shaped Petal Hood £7.99

67mm Shaped Petal Hood £7.99

72mm Shaped Petal Hood £9.99

77mm Shaped Petal Hood £9.99

82mm Shaped Petal Hood £11.99

46mm Rubber Hood £3.99

52mm Rubber Hood £3.99

55mm Rubber Hood £3.99

58mm Rubber Hood £3.99

62mm Rubber Hood £4.99

67mm Rubber Hood £4.99

72mm Rubber Hood £5.99

77mm Rubber Hood £5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze £6.99

52mm UV / Haze £6.99

55mm UV / Haze £7.99

58mm UV / Haze £8.99

62mm UV / Haze £9.99

67mm UV / Haze £10.99

72mm UV / Haze £11.99

77mm UV / Haze £14.99

82mm UV / Haze £17.99

86mm UV / Haze £22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing £18.99

52mm Circular Polarizing £19.99

55mm Circular Polarizing £21.99

58mm Circular Polarizing £24.99

62mm Circular Polarizing £29.99

67mm Circular Polarizing £34.99

72mm Circular Polarizing £39.99

77mm Circular Polarizing £44.99

82mm Circular Polarizing £49.99

86mm Circular Polarizing £59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos. They also give a slight soft focus effect.

52mm Skylight £7.99

55mm Skylight £8.99

58mm Skylight £9.99

62mm Skylight £10.99

67mm Skylight £11.99

72mm Skylight £13.99

77mm Skylight £16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set £26.99

55mm Close-Up Set £29.99

58mm Close-Up Set £34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter £35.99

55mm 2.0X or 0.5X converter £37.99

58mm 2.0X or 0.5X converter £39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each £11.99

58mm Starburst x4/6/8, each £15.99

67mm Starburst x4/6/8, each £21.99

72mm Starburst x4/6/8, each £27.99

77mm Starburst x4/6/8, each £34.99

More sizes in stock, from 46 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII £56.99

55mm FaderND MkII £59.99

58mm FaderND MkII £62.99

62mm FaderND MkII £69.99

67mm FaderND MkII £79.99

72mm FaderND MkII £89.99

77mm FaderND MkII £99.99

ND500MC (fixed 9 stop)

52mm ND500MC £39.99

58mm ND500MC £47.99

67mm ND500MC £55.99

72mm ND500MC £59.99

77mm ND500MC £64.99

More sizes in stock, from 46 to 82mm!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm

37-43mm 52-58mm 58-62mm 67-77mm

43-46mm 55-52mm 58-67mm 72-67mm

46-49mm 55-58mm 62-67mm 72-77mm

49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, also allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm

Nikon: 52, 55, 58, 62, 67mm

Pentax K: 52, 55, 58, 62, 67mm

Olympus: 52, 55, 58, 62, 67mm

Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm

55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99

Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X £49.99

1.0X-3.3X £64.99

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £247 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

Kata

Comprehensive Kata range in stock!
Below are just a few examples:

Gear Pack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 £49 DR-466 £72 DR-467 £79	3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard Flash £6 E690 Small £37 E702 Large £52	Protect your camera against the elements! 70-200 £109 300-600 £118	The ultimate protection from the weather! 70-200 Flash £114 300-600 £118

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BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Womens	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod		055XPROB Tripod	
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column		Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm		Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm	
£99.99		£109.99	
190CXPRO3		055CXPRO3	
Carbon Fibre 3-section legs, Q90 column		Carbon Fibre 3-section legs, Q90 column	
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm		Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm	
£204.99		£232.99	
190CXPRO4		055CXPRO4	
Carbon Fibre 4-section legs, Q90 column		Carbon Fibre 4-section legs, Q90 column	
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm		Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm	
£212.99		£246.99	
MM294A3 Monopod		679B Monopod	
Aluminium 3-section		Aluminium 3-section	
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm		Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	
£29.99		£35.99	

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

<h3>AltaPRO 263AT Tripod</h3> <p>Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column</p> <p>Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm</p> <p>£125.99</p> 	<h3>AltaPRO 264AT Tripod</h3> <p>Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column</p> <p>Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm</p> <p>£134.99</p> 
<h3>PRO 253CT</h3> <p>Carbon Fibre 3-section legs, MACC column</p> <p>Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm</p> <p>£242.99</p> 	<h3>PRO 283CT</h3> <p>Carbon Fibre 3-section legs, MACC column</p> <p>Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm</p> <p>£296.99</p> 
<h3>NEW! Nivelto Tripods</h3> <p>A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy.</p> <p>204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99</p> 	

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat mounting for lens.	A1682TB0 £179 A1692TB0 £189
Weight: 0.8kg Load: 12.0kg	Weight: 1.4kg Load: 23.0kg	Flat Traveller 2 A1182TB0 £204 A1192TB0 £209
		

KOOD

A284 Tripod
Aluminium 4-section Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm

BH02 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.42kg Load: 12.0kg £22.99	Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £37.99

hähnel

Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carrying case. Weight: 1.20kg Max Load: 5.0kg Folded: 56cm Max Height: 142cm £39.99

Triad 40 Lite
Including BH40 alloy ball head. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99

Triad 60 Lite
Including 3-way fluid damped pan/tilt head. Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99

BH30 Ball Head	BH40 Ball Head
Weight: 1.20kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £19.99	Weight: 1.20kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £29.99

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The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369

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The world's leading TTL wireless triggering system. AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

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L208 TwinMaster
Analogue, incident and reflected, ambient light only. £85
L308S FlashMate
Digital, incident and reflected, ambient and flash light. £139
L478D LiteMaster Pro
£349
L478DR LiteMaster Pro
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Yongnuo CTR-301P
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Yongnuo YN-460II and YN-560II flashguns also in stock!

FLASH GUNS

Nissin

Free batteries with every Nissin Flashgun

Nissin Di866 MkII
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £189.99 Canon, Nikon & Sony
Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony
Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus

Metz

Free batteries with every Metz Flashgun

24 AF-1
£49.99
36 AF-5
£69.99
44 AF-1
£129.99
50 AF-1
£169.99

Canon, Nikon, Sony, & Olympus

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features, plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony

Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £72.99 Canon, Nikon & Olympus

TTL Flash Cord Coiled
£24.99
TTL Flash Cord Straight
£29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

Canon 270EX / 380EX / 420EX
£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm
Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm
Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm
Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm
Canon 550EX, 580EX, etc

Canon 270EX / 380EX / 420EX
£10.99

Canon 270EX / 380EX / 420EX
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Canon 270EX / 380EX / 420EX
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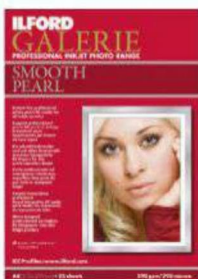
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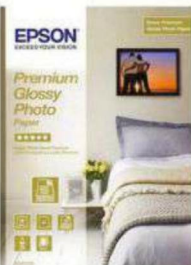
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5D III + 24-105 f4. IS In Stock	£2,999	EOS 650D + 18/55 IS II	£599	70-200mm f2.8 L IS II	£1,029	300mm f2.8 IS II	£5,099
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Create monumental images with the groundbreaking D800.

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SRP £2,599.99

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Lenses highlighted in red include between £20-£70 cashback, detailed back from Nikon UK. For full details see our website

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SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
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A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

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Was £549.99
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SIGMA

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150 F4 PS.....£179	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
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Auto bellows S box.....£199	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
Polaroid back.....£49	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
135N back.....£69	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
120 645 back.....£69	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
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Plain Prism S Boxed.....£129	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
AE Prism Early.....£129	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
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Speed Grip S.....£89	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
AE Prism Finder.....£129	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
AE Rotary Prism.....£129	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
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1000D body box.....£299	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
BG-E1.....£29	500 F5.6 L.....£899	SWCM + VF.....£1299	90 F4.....£329	D5100 body box.....£299	55-200 F4.5/6 Dill.....£279	M2N body ea.....£69
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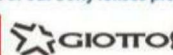
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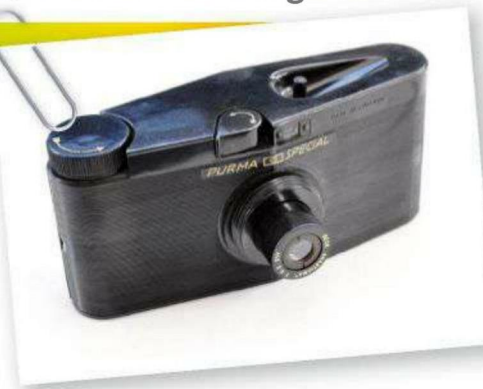
When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THIS is my last column of 2012, and I make no apology for writing about another 127 camera, in this, the centenary year of the format introduced by Kodak. As I said in my article in AP 20 October, the 127 format is now teetering on the brink of extinction.

The Purma Special camera is special in more than just name. Externally, it is something of a design classic, with typical 1930s Art Deco styling and made from Bakelite, an early plastic. It's the colour of dark chocolate with the brittleness to match. Mechanically, an innovative shutter marks it out from the run-of-the-mill, basic rollfilm cameras of the day. The shutter has three speeds – not unusual in itself – but the way they are selected is, as far as I know, unique to the Purma range. The shutter speed depends on which way up you hold the camera!

With its square format, portrait or landscape orientation is not an issue, so the camera still takes the same composition whichever way it is held. In the horizontal position the speed is medium, and the words 'fast' and 'slow' engraved to either side of the viewfinder eyepiece tell you which way up to hold it to achieve the desired speed. The gravity-operated, metal focal-plane shutter's movement is aided or impeded by a spring or weight depending on the orientation. The width of the slit also changes for the faster speed. There is a definite recoil that you feel when using the faster speed, and unless you are prepared for it there is a risk of camera shake.

The one I used belongs to my dad. He picked it up in a car-boot sale in the 1980s. It was complete with a leather case and original instruction booklet, which tells us that the shutter speeds, marked 'slow', 'medium' and 'fast', are 1/25sec, 1/125sec and



1/450sec. An electrical engineer by training, dad was always keen to test out the cameras he bought. He also kept meticulous records, and these reveal that the actual speeds as measured were 1/27sec, 1/125sec and 1/285sec respectively. If I remember correctly, he rigged up a shutter-testing device using an early Commodore 64 computer and a light sensor. This was in the days when a PC was a policeman and windows were what you looked through, long before we all had easy access to user-friendly computers.

Introduced in 1937, this model was in production for more than a decade and is still pretty common. A look on eBay shows there are currently ten of them listed in the UK, although if you plan to buy one you should check that the screw-on lens cap, which also retracts the lens and locks the shutter, isn't missing.

The Purma was my camera of the week when we went to Cambridge to visit our daughter recently. While doing the tourist trail, I came across a statue of Sir Isaac Newton in Trinity College Chapel (see below). What better subject to photograph using a gravity-controlled shutter? Normally, indoor photography would be a non-starter for the Purma, as there is no bulb setting and no facility for flash. On this

bright autumn morning, though, the sun was streaming in, so I used the slow setting and got a reasonable exposure. The camera has no way of focusing, other than by using supplementary lenses, which I don't have, and on close inspection it is clear that the background is in sharper focus than the statue. The instructions state that anything further than 10ft away will be in focus, so I think I was a little too close to Isaac.

Earlier this year, I bought ten rolls of Efke black & white 127 film from Maco Direct in Germany. I used one of the last of these in the Purma Special, and now, sadly, production has ceased and the film has all sold out. The last time I checked the firm's website there was no 127 film to be seen, but I did notice that in the 'New for October' selection it sells empty 127 spools. Who says the Germans don't have a sense of humour? **AP**



BOTH IMAGES © TONY KEMPLER

To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>. For more photos from the Purma Special, visit www.flickr.com/tony_kemplen/sets/72157631615125773

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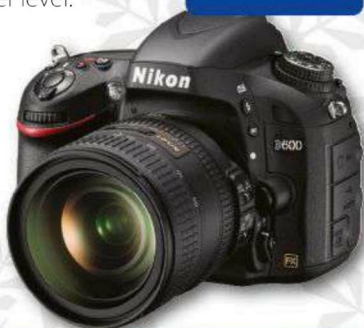
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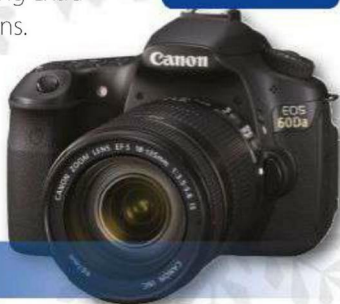
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